

CORSTOPITUM: PODIUM OF FOUNTAIN AND BUTTRESSES OF EAST GRANARY.

EXCAVATIONS AT CORSTOPITUM, NORTHUMBERLAND.

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Read before the Northern Architectural Association, 13th January 1909.

DURING the first century of the Christian Era much had been accomplished by the Romans in Northumberland, in the formation of roads and fortresses. It is evident that the site of Corstopitum was then occupied, and it is possible that a fort was established there by Agricola. It was, however, not until probably the second century that the place became an important settlement, and its rise may be attributed to the period when Antoninus Pius was adding to the empire. During this conflict the barbarians were driven beyond the line of the Firth of Clyde, and at its termination the Romans constructed the turf rampart between the Clyde and Forth now known as the Antonine Wall.

Corstopitum is mentioned in the first Iter of the Antonine Itinerary as being twenty Roman miles south of Bremenium, apparently the northernmost point of the Roman occupation at the time when that treatise was compiled. It is also referred to by Camden when possibly there existed traces of some of the buildings. MacLauchlan in his *Survey of the Roman Wall*, 1857, gives an outline plan of the site, but it is not certain that any definite evidence then remained, excepting part of the south boundary, which is delineated with some claim to accuracy. Four years later Mr. Coulson conducted some investigations on the south side of the city, and examined what he assumed to be the core of the north abutment of the bridge, of which the south abutment and some piers are visible when the river is low. Such are the particular references that bear on the site. In addition there survives a considerable quantity of sculptured work and building material in the district which has been taken from the place and re-used, notably in Saxon times, in the lower part of the tower of Corbridge Church, and in the crypt of Wilfred's Abbey.

Further testimony of the importance of Corstopitum and of the culture and civilisation which prevailed is afforded in the famous Corbridge lanx, found in the Tyne in 1734.

It is a beautiful silver dish about 20 inches by 15 inches, with figures in low relief, and probably represents, according to the late Mr. Bates, the Judgment of Paris. Another silver dish was found, two years later, below Corbridge, and it is of particular interest inasmuch as it bore the sacred monogram of the Labarum. Doubtless also the silver vessels, decorated in low relief with mythological figures, discovered near Capheaton in 1747, formed part of the spoil from Corstopitum. Clearly the place had been occupied by a wealthy civil population and was not used entirely as an ordinary military fort, such as Cilurnum and Boreovicium; it was in fact a frontier town with massive and important buildings, its nearest rivals being York and Carlisle.

It will be readily recognised that an area which had already yielded the valuable relics mentioned above, which occupies a site in open fields and had never been systematically excavated, promised valuable and important results. Accordingly a representative committee was constituted, and a fund established, for the purpose of conducting over a number of years a systematic exploration of the site. The labours of the past two seasons, which are summarised below, have fully justified the work, and already considerable light has been shed on a variety of subjects connected with the Roman occupation of the district.

Corstopitum is less than three miles south of the Roman Wall. It is situated on a plateau on the north bank of the river Tyne, to the west of the village of Corbridge. The area on its south side now slopes gently to the Tyne, but was much steeper in Roman times, when it is probable the course of the river more closely followed the south-east rampart of the city. It is a pleasant, sunny locality, amid fertile soil, and commands picturesque views of the valley to the east and west. Corstopitum doubtless owes its position to the great north road, Dere or Watling Street, which here crossed the river and passed through, or to the west of, the town on its course between Eboracum and Bremenium. The outline of the town, as suggested on MacLauchlan's survey, encloses an area of about twenty-five acres, one-third that of York, and on the south side was found on examination to have been defended by a ditch and mound, in the core of which were some loose stones.

It will be convenient when describing the work if we pass from the south across the bridge, and observe the building near to it excavated during the season 1907, and afterwards those discovered to the north-east and somewhat in the middle of the town during the season 1908.

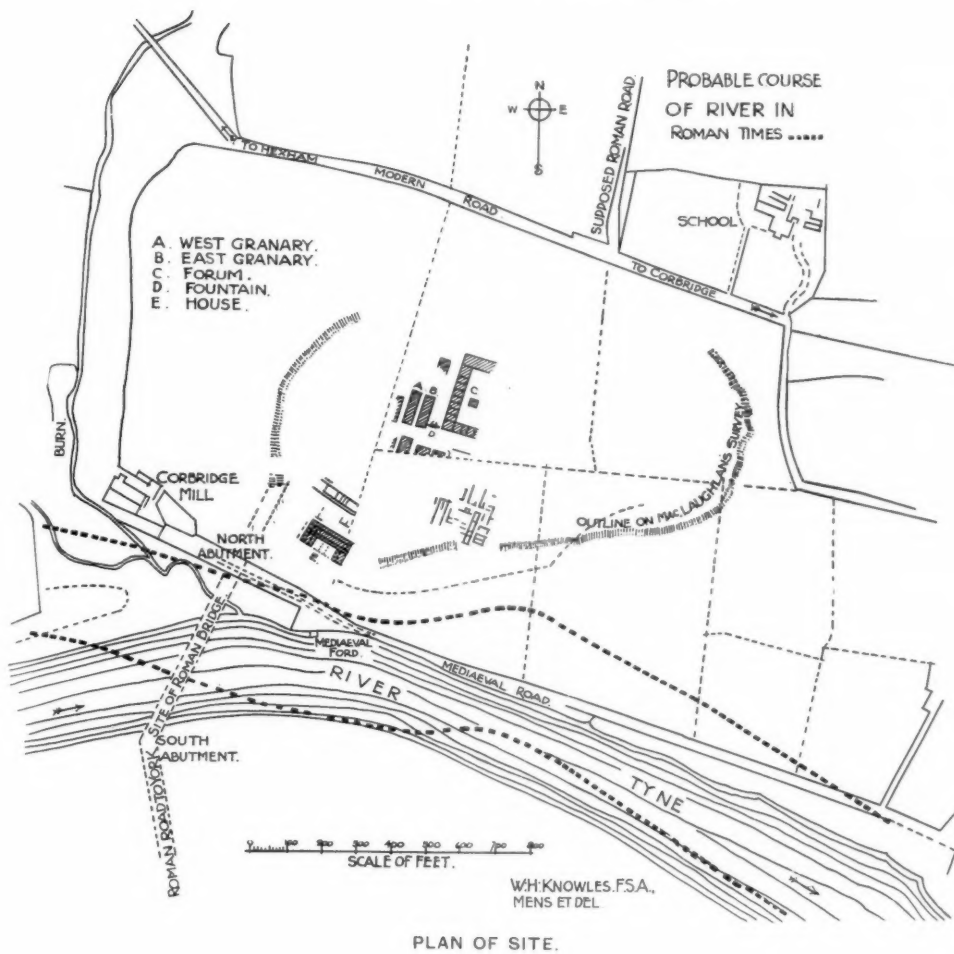
The direction of the bridge is not at right angles to the present course of the stream, but doubtless was so to the old course when the river flowed immediately below the city ditch, as suggested on the site plan. The total length of the bridge has been conjectured at 462 feet, and may have comprised eleven waterways divided by ten piers. The foundations of five of these are visible when the water is very low, and three courses of masonry of the south abutment exist as a square platform 36 feet 9 inches in length towards the river. The piers are flat-ended on the down stream side but have starlings on the upper side. At the level of the foundations they are 15 feet wide, and on the parallel faces are 21 feet 6 inches in length, and to the points of the starlings 29 feet 6 inches. The waterway at this level is 22 feet 4 inches, no voussoirs have been observed, and it is likely that the roadway was of timber construction.* The great length of the bridge must have given to it an imposing appearance. It is three times the length of the bridge to Cilurnum, which is of two dates, the piers of the later structure being almost identical in size and shape with those described.†

The roadway proceeding northwards from the bridge has been proven to the extent shown,

* See a plan by Mr. T. E. Forster, *Journal British Arch. Assoc.* New Series, vol. xii. p. 206.

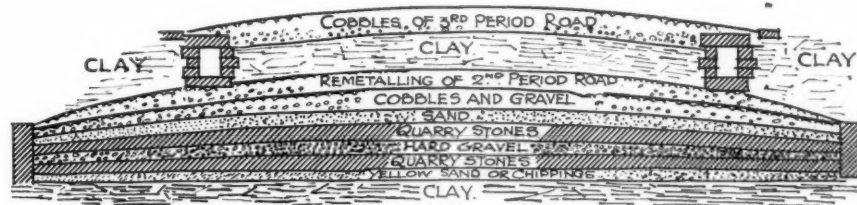
† See plan *Arch. Ael.* vol. i. p. 328, where the earlier bridge is attributed to Agricola and the later to Septimus

Severus (?). The piers of the Pons Aelii at Newcastle were pointed up and down stream; they measured on the parallel faces 20 feet, and to the point of the starlings 34 feet, and were 16 feet in width. *Arch. Ael.* vol. x. p. 6.



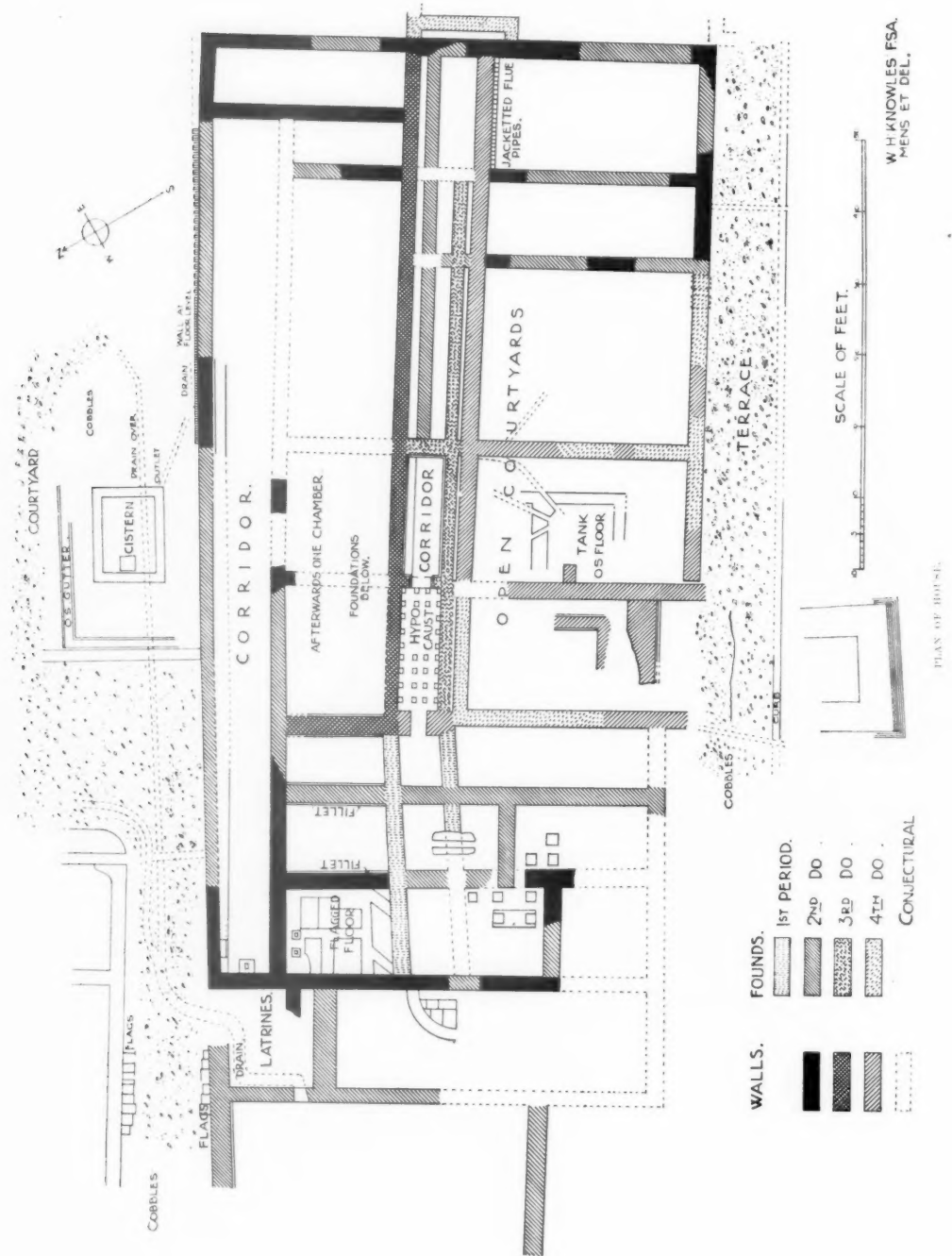
PLAN OF SITE.

PRESENT SURFACE.



SECTION OF ROAD.

10 5 0 10 FEET.



but whether it proceeded through, or past the west side of the city, has not yet been determined. A section made near to the supposed site of the north abutment indicated that the road had been twice raised. The surface of the earliest period is 6 feet below the present level, and inclusive of the kerb stones is 37 feet in width. The method of construction comprised a stratum of quarry chippings over the clay subsoil, on which was bedded a course of stone penning 9 inches thick, covered by a layer of hard gravel and then a second course of stone penning; next came a layer of sand, and finally laid with a good camber the surface material, 12 inches thick, formed of cobble stones and gravel well and firmly beaten down. The kerb stones enclosing the road were 9 inches thick, 31 inches high and 3 to 4 feet in length, dressed in rustic fashion. The second-period road was but slightly raised above the original level, and may indeed represent repairs merely, but that of the third period was 3 feet above the first. It was much narrower—27 feet—was enclosed by a 9 inches \times 3 inches kerb laid flat, and within and below the last was a drain with a flagged bottom and cover supported on slight side walls. In point of workmanship the earliest work was superior to the latest.

On climbing the steep ascent of the road just described we have on our right, approached by narrow streets at right angles to the main road, a large house measuring 132 feet from east to west. It has been many times altered and enlarged, and in its last stage comprised a single row of apartments between corridors, returned at either end to the south. A cobbled terrace passes along the south side, and projecting from it is a mass of masonry, possibly the foundations of some arbour which commanded the bridge and afforded extensive views of the valley of the Tyne and the surrounding country. On the north side the house is enclosed by a large courtyard. The walls are much denuded, only a portion of them exists to the height of the ground floor level. The

various apartments, with one exception, are small in size; they are 14 feet 6 inches in length and less in width. The corridors are about 7 feet wide. The walls, on a footing of clay and cobbles, are of stone, averaging 2 feet 3 inches thick, occasionally laid in courses and in places built of re-used material. The floors, generally of two levels, are of opus signinum with a quarter-round angle fillet; there is no indication of tessellated work, indeed this is rare north of York. Some of the rooms were warmed by hypocausts, two or three at the west end being of a composite character, but the hypocausts below the corridors were formed with pilæ of stone and tile as seen in the photograph. The chamber at the south-east angle was warmed with jacketed wall tiles, communicating on the sides and secured with iron T-clamps, and its walls were decorated in colours of simple pattern, which had several times been renewed, on each occasion over a thin



SOUTH CORRIDOR, LOOKING EAST.

coating of fine plaster. The south corridor was divided midway in its length by a door, the threshold of which, grooved for the jamb stones and holed for the door pivots, is still *in situ*.



THE LION AND STAG.

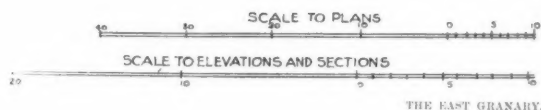
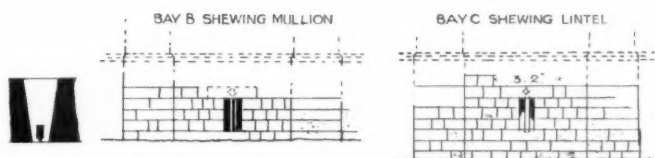
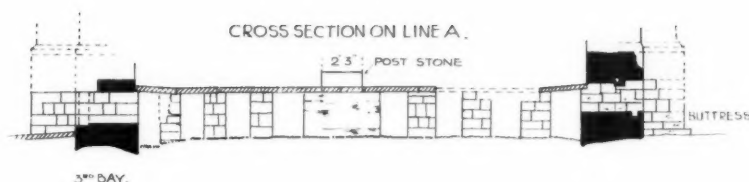
There are some socketed stones at the west end of the north corridor and in the adjoining room. The drains from the higher ground converge and pass in trough form round the adjacent latrines. The three enclosed spaces on the south side appear to be open courtyards, in the centre one of which several drains discharge into a tank lined with opus signinum. The courtyard on the north was paved with cobbles and contained an ornamental cistern, 12 feet by 8 feet, finished on the sides with a moulded stone coping, and further enclosed by an opus signinum border. In it was found the lion and stag, which stands about 3 feet in height and is worked upon part of a moulded coping. In contrast to the stereotyped figures of deities frequently found, the group, though lacking in technique and rude in workmanship, is original and vigorous in its treatment and of distinct importance as an example of free sculpture of the period. (There is a similarly sculptured stone, from a bastion of London Wall, in the Guildhall Museum.) The back of the lion's mouth is holed for a pipe, and it is clear that the lion served as a fountain, the water spurting from its mouth into a vase, or other object, placed in the cistern.

A series of chambers enclose the courtyard, and on the west and north are built into the bank side and have a thick retaining wall to the same; on the south side of the north range is a verandah, in front of which are several holed stones to receive upright posts. In the westernmost chamber were found a quantity of bones, pottery, and ironwork.



In the area to the north of the last site there was found a number of rubbish pits, and yet farther north, and on the plateau in the adjoining field, is a broad street at right angles to that proceeding from the bridge; it is also of three periods, with drains and channel stones at corresponding levels. As quite a number of massive and important buildings open upon this thoroughfare it would appear to occupy a position somewhat in the centre of the city. On the north side are two extensive granaries, a fountain, and a building of considerable dimensions, possibly the forum, market-place, or stores. On the south side the street is bordered by a number of buildings apparently used for business purposes, among the foundations of which are several walls of exceptional thickness, with chamfered plinths, necessitating, however, further investigations on the contiguous site before their use can be determined. One of

Architectural floor plan of the East Granary. The plan shows a large rectangular building with multiple cross channels, posts, and stone markers. The plan includes labels for 'LOADING', 'PLATFORM', 'DRAIN', 'CROSS CHANNEL', 'POST', 'STONE', 'FLAGGING', 'VENTILATION OPENINGS BELOW FLOOR LEVEL', and 'EAST GRANARY'. A central square is labeled '84.0'.



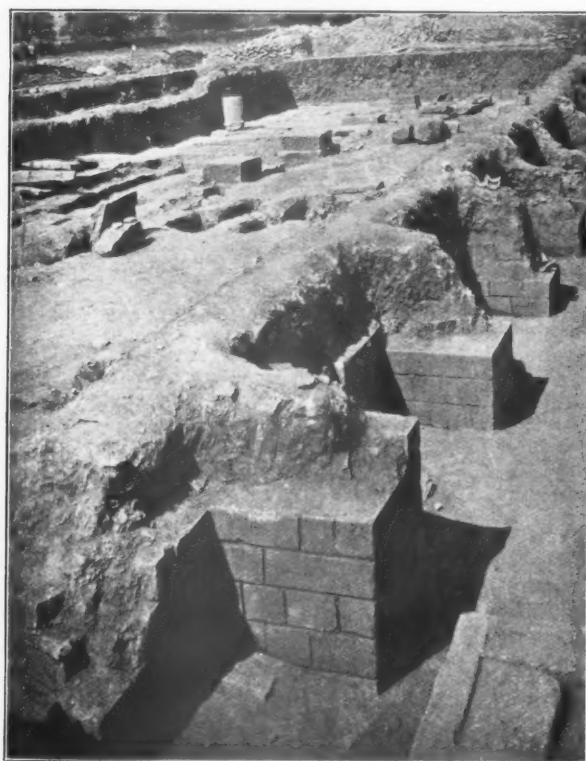
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The work described to this point represents the labours of the season 1907; that of the season 1908 comprised the area to the north of the road and approximating in plan to a number of irregular insulæ. The two granaries occupy one of these at the west end of the road. They are of substantial and damp-proof construction, and are larger, but similar in many respects to those found in Roman camps, where, however, they usually occur singly and not in the double form adopted at Corstopitum, South Shields, and Boreovicium. That these

buildings were used as store places for grain is demonstrated by the recent discovery of wheat at Ribchester and elsewhere.

The west granary was first erected. It measures on the interior 92 feet 6 inches by 23 feet 6 inches, and is enclosed by massive walls averaging 36 inches in thickness, strengthened on three sides by stout buttresses 36 inches on the face and 11 feet 10 inches from centre to centre. The south end towards the road is occupied by the entrance door and loading platform. The walling is of rubble concrete faced on both sides with good ashlar masonry, in courses 6 to 8 inches high and 8 to 10 inches on the face. The floor, with the object of keeping the

goods stored thereon free from damp, was constructed about 2 feet 4 inches above the ground level and was formed of flags 4 inches in thickness, carried on seven parallel dwarf walls placed longitudinally, the channels formed between them being supplied with an effective current of fresh air by cross channels placed opposite to the ventilating openings in the outer walls between the buttresses. At a subsequent date these channels were filled with large cobbles and a second floor erected thereon, but in this case the floor was carried by six longitudinal walls, the flags as before spanning the intervening space and being supported on a scarsement or offset provided for the purpose on the main wall. The ventilation openings in the outer walls were altered to suit the levels; as these exist in a more perfect state of preservation in the east granary they are described below. Within the door, at the south end of the granary, are some descending steps 10 feet 6 inches wide, which may have been temporarily introduced before the floor was raised to the



EAST GRANARY FROM THE S.E.

same level as that of the east granary (which has only one floor), an alteration probably made because it was found more convenient that the floors of both buildings should be at the same height. Without the door is a mass of masonry, presumably a loading platform.

The East Granary.—On the interior this measures 86 feet by 25 feet 6 inches, being thus shorter but wider than its neighbour. It was divided down the middle by a series of pillars, the base stones for which remain. The walls exist at a greater elevation, and in a more complete condition than in the west granary. They are similar in construction, excepting that the east and the west walls are 3 feet 6 inches thick and the buttresses are nearer together. The floor is supported by eight dwarf walls with longitudinal and transverse channels fed with fresh

air from openings placed between each buttress. These openings are 2 feet in height and 10 to 12 inches wide on the exterior, with widely splayed jambs to the interior; they are divided by a chamfered mullion 5 inches on the face let into sinkings in both sill and lintel. The mullion is a very unusual, if not unique feature in Romano-British work. A few lengths of a chamfered plinth occur *in situ* at the north-east angle of the building; it is of larger section than fragments of similar mouldings found in the west granary. The occurrence of a row of piers down the centre of the building is uncommon. Whether they were carried up in stone or wood does not appear, excepting that there is no apparent preparation for wooden posts on the existing stone courses. By the provision of these piers the span was reduced to 12 feet, and if constructed of stone they would be sufficiently strong to support a barrel-vault, but, as there is no evidence of arch stones or tile slabs to suggest such a means of covering the area, it may be that the pillars indicate the existence of an upper story or some form of loft or storage in the roof space. When the level of the road on the east side of the granary was raised, it was not carried to the building, but made of less width and finished with a sloped embankment some distance away, apparently with the object of leaving open the ventilation below the floor level of the granary.



MULLION IN EAST GRANARY.

The Fountain.

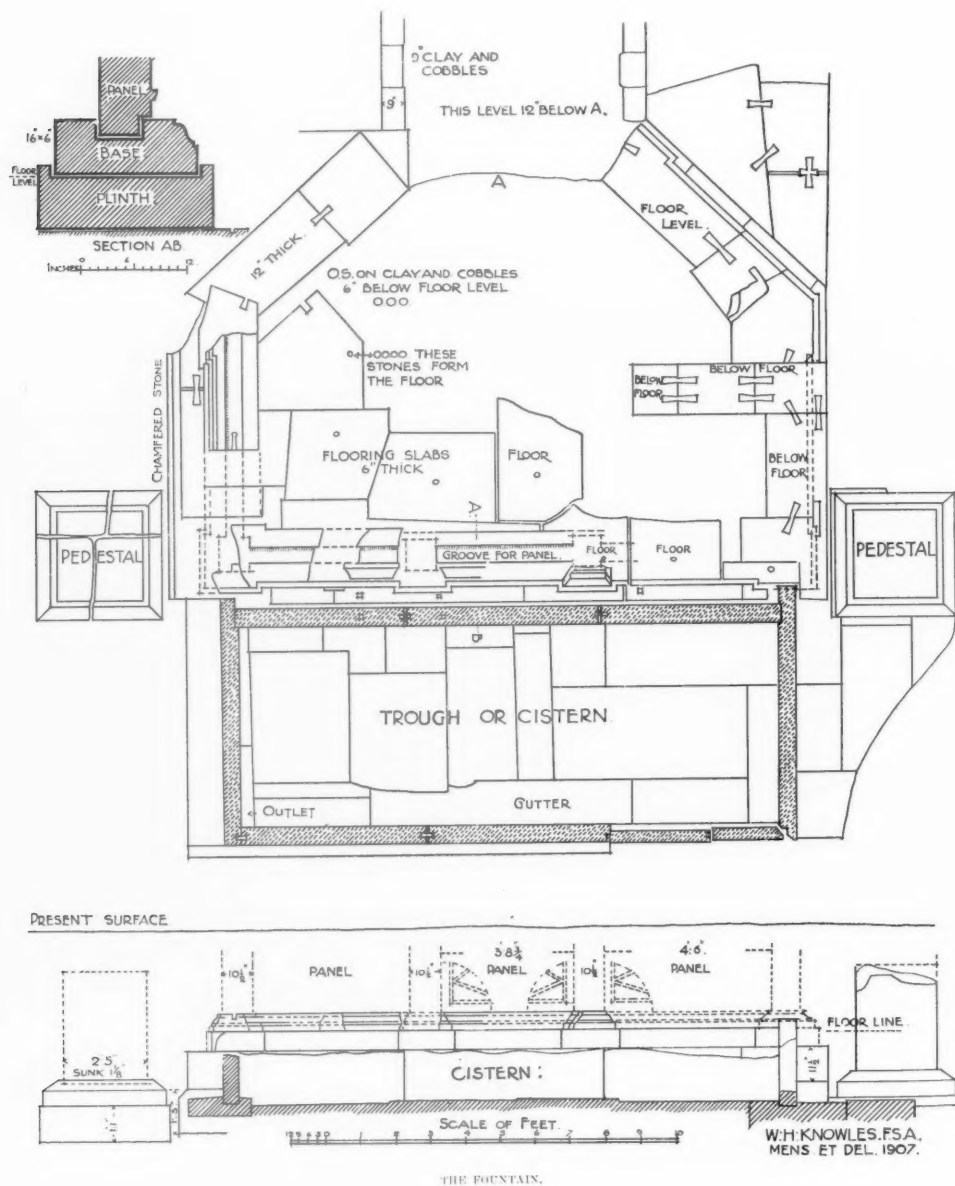
Adjoining the east

granary is a structure with a frontage of 19 feet to the street, and, measuring from north to south, 13 feet 6 inches; it is six-sided on plan, two, the east and west, being about 8 feet, and the north and canted sides about 7 feet 6 inches in length. The floor is 2 feet above the exterior pavement, which is on the same plane as the earliest street. On either side the structure is flanked by a square pedestal, and in front is a large trough or cistern.

The lowest course of ashlar, where it abuts on the south against the cistern, is a thin one and is chamfered on its top edge on the west side; above it is a broad stone of irregular width which supports a square plinth, over which is a moulded and grooved base course. On the south the plinth is sunk, having a fillet on both edges to receive the moulded base, and on the east and west sides a single fillet where the stones vary in size. The fillet is worked with projections on the external angles of the podium, and on the south for two intermediate pilasters.

The base is moulded to the outside, and sunk or grooved on the top to receive the stone panels, single only to the east and west, and three in number on the south, divided by pilasters ten and a half inches wide. It is evident that, on at least three sides, there existed a low, solid

screen or balustrade, whilst on the north and two canted sides there may have been either a similar balustrade or enclosing walls. Two fragments of a panel were found, rebated on the



edge and bearing a diamond-shaped pattern; they fit the groove of the base, and being similarly worked on two edges indicate that the dividing pilasters were also grooved to support the panels.

The floor was formed of large slabs of stone, six inches thick, laid on a bed of clay and cobbles finished on the top with a rough covering of opus signinum. The dovetailed sinkings were apparently run with cement only, there being no evidence of iron cramps in the undisturbed lower courses.

The masonry exhibited some unusual features. (A) In the moulded base, where it worked round the projecting pilasters, the stones are mitred, after the manner of joiners' work, instead of, as in good masonry, being wrought on a stone on which the mouldings continued beyond



WEST SIDE OF FORUM (?)

the mitres; (B) a chamfered course passes along the west side only; (C) the plinth stones are carelessly grooved to receive the end stones of the cistern; (D) the ashlar below the plinth is dressed where it was hidden by the cistern.

The pedestal stones which flanked the building are 2 feet 5 inches square by 3 feet 6 inches in height, and rested on a chamfered base which is sunk to receive them.

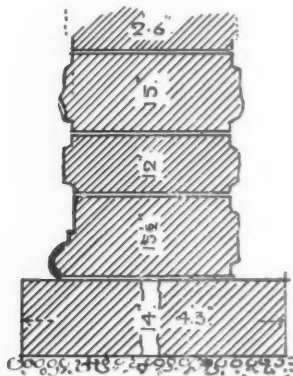
The trough or cistern which stands in front of the building measures, on the inside, 15 feet 5 inches by 5 feet 9 inches, and is 2 feet in height. The ends of the trough are constructed of single stones 7 feet in length. The sides consist of three stones, each 5 feet

long, grooved on the edge and joined by cement, excepting where the side stones are grooved into the ends, which in turn were strengthened by being carried into grooves worked on the lower courses of the building (see plan). The two small and thinner slabs at the south-east corner occupy the position of a single original stone. The top of the upright slabs of the front and one end are irregularly scalloped, and appear to have been worn by the passing of water vessels over them. The north side of the cistern was cramped to the ashlar course below the plinth of the building. The bottom is paved with large flat stones, grooved to receive the upright slabs and sunk to form a channel, which, falling into an outlet at the south-west corner, communicates with a drain on the exterior, where also were some broken tiles resembling water pipes. The source of the water supply has not been discovered, but it may be assumed that water issued from a mask or other feature in the middle of each panel above the cistern.



The fourth building is situated east of the fountain. Being of exceptional dimensions and built of excellent masonry, it may rival in size and character any building erected by the Romans in England. The structure seems to be that of a forum, market place or large stores; it comprises a number of apartments arranged about a quadrangle. The west range of this was completely excavated, but a portion only of the north and south ranges. On the exterior the west wall, without apparent door opening, extends from south to north 221 feet. On the interior the quadrangle in the same direction measures 168 feet. The north and south exterior walls were traced to the extent of 100 feet, but until the completion of the investigations it is not possible to say whether the space enclosed is square or oblong. The various chambers average 20 feet by 17; they are divided by walls at right angles to the exterior and are returned a short distance on either side towards the quadrangle in the shape of the letter "T." The space between each "T" piece is 13 feet, and is the only opening into the chamber. There is no indication of or any provision for the attachment of doors or windows.

Clay and cobble footings underlie the walls, which, on the west side, rest on a broad stone foundation 4 feet 3 inches wide by 14 inches in height; over it is a course with a bold torus moulding to the exterior and above the walling, 2 feet 6 inches in thickness, every stone of which is the full thickness of the wall, in courses 12 to 15 inches high, dressed on both faces in heavy rustic fashion within a chiselled margin. The cross walls, 24 inches thick, are similarly dressed on both faces, and here again every stone spans the full width of the wall.



Floors occur at two, if not three, levels; the lowest is composed of crushed chippings and fine gravel with occasionally a small admixture of lime; the upper floor, 2 feet higher, is of flags bedded on small cobbles. In the south range are some floors of opus signinum. A considerable number of arch stones were strewn about; on both faces they had a square fillet and rough sinking and had been plastered over; they belong to an arch of 13 feet span, identical with the width of the openings into the various courts. Unfortunately the voussoirs are only 18 inches on the soffit, whereas the jambs of the openings are 30 inches; it is, therefore, impossible that they should have occupied the position indicated.

Within the area of the quadrangle are the remains of rubble walls, several of them enclosing shallow, trough-like structures of poor masonry; but two parallel walls, 19 feet apart, set in strong cement, appear contemporary with or earlier than the massive walls of the main building. These walls have had embedded in their thickness wooden uprights, placed quite near to the inner face of the walls, but protected by a thick layer of wall plaster, which is stained a yellow colour. The floor space between the walls has been cemented and has a fall to the south. It is not yet possible to demonstrate whether the whole of this work may have been used for some simple trade, needing troughs or washing-places. Two series of post-holes occur on the east side of the centre rectangular area; they penetrate the sandy sub-soil about 2 feet. An iron pole shoe and several querns were among the minor finds, whilst in one of the courts were a number of stone ballista shot. The area also produced two Anglo-Saxon fibulae and some coloured beads.

Other buildings to the north and west of the granaries were disclosed, quite near to the surface, but were covered up again, the walls being of poor construction. The gold hoard was discovered in a building north of the east granary.

Sculptured Stones.—Some striking and interesting pieces of sculptured work have been found. They include a portion of a large dedicatory panel found in the east granary. It is 2 feet 10 inches in height, and the inscription, according to Professor Haverfield, may be intended to read:—

IMP ★ CAES. T. AEL. *Hadriano*
ANTONINO. *Aug. pio trib. pot.*
III ★ COs *iii p.p.*
SUB CURA ★ Q *Lolli Urbici*
LEG ★ *Aug. pro praetore*
LEG ★ *II. Aug.*

The lettering is enclosed within a carved acanthus border, and at either end was flanked by an amazon's shield with a spear-head and axes. Three figure subjects also in panel form were



INSCRIBED PANEL, 2'8" HIGH.

discovered: (1) A stone about 21 inches square, bearing in relief the head of a sun god enclosed by a rayed nimbus, and holding above the left shoulder a whip; the general arrangement is suggestive of late fourth-century work. (2) Three fragments of a long panel, 21 inches in height, comprising in bas-relief a temple, within which is the figure of a man holding a horse, and without a mounted draped figure on a winged bridled and plumed horse. The rider wears a radiated crown. Whether the rider may be assumed to be Bellerophon and his horse Pegasus, or, as some think, Helios, the sun, is open to discussion. The figure standing within the temple is draped, in his right hand is a staff, and with the left he holds an un-winged horse, possibly early third century (?). (3) A stone about 24 inches square, depicting a partially draped male figure standing by the side of a horse. Among the debris near the entrance to the west granary was an altar in two pieces, 4 feet 6 inches in height; it bore on the lower part a portion of an inscription, sufficient to indicate its probable expansion to be ". . . praepositus curam agens horrei tempore expeditionis felicissime Britannicae." The



SCULPTURED STONE PANEL.

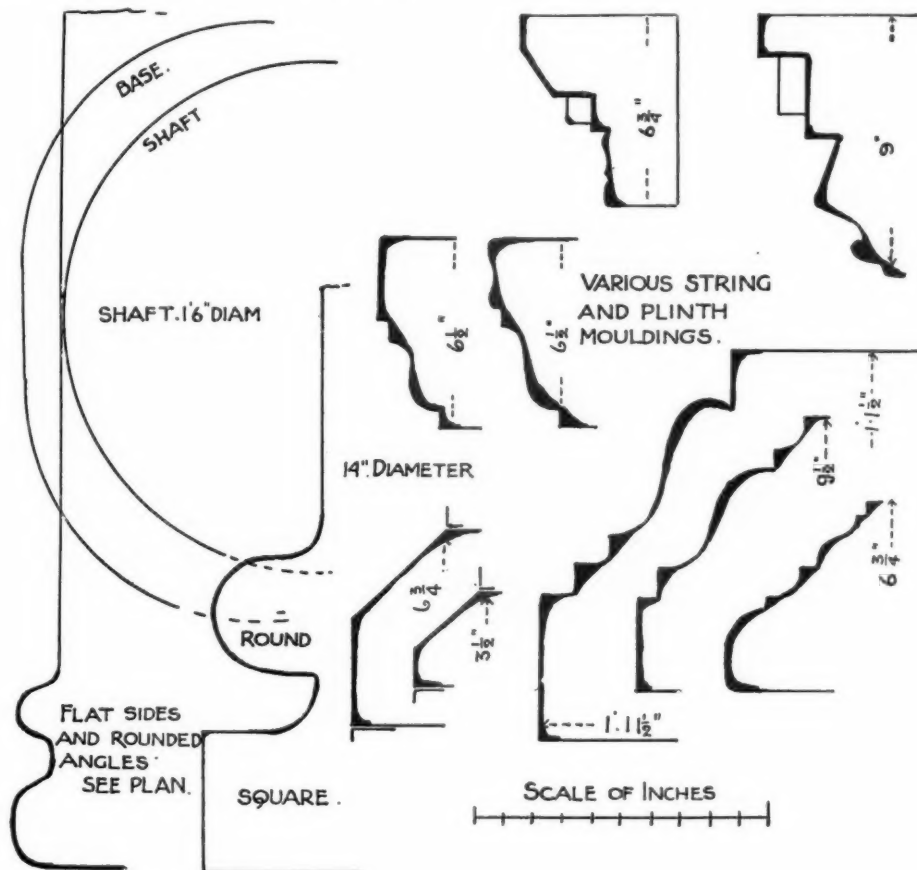
epithet "felicissime" may possibly refer to Septimus Severus at the time of his attacks on the Britons, A.D. 208-210, with which date the style of lettering agrees.

Many fragments of cornices and string mouldings, varieties of Corinthian and Ionic capitals, moulded Attic and other bases indicating shafts up to twenty-one inches in diameter are to be numbered among the discoveries. Unfortunately none were found *in situ*, nor can their original position be determined. One of the capitals was worked over a shaft 18 inches in diameter, which indicates, with its complementary cornices or pediment, a building with a façade about 20 feet in height. The workmanship is comparable with the average finds on Romano-British sites, and of sufficient merit to prove that the objects are the work of trained artificers.

The minor finds comprise part of the cheek piece of a helmet, many fibulae in bronze and enamel, rings, keys, a stylus, tweezers, weapons, and implements in iron, including a wheel skid, and pole shoe, and a number of caltrops. Samian ware abounds; it is largely decorated and very varied in shape. Some of it can be dated to the first century. The makers' names will afford considerable assistance to those who are engaged in the special study of pottery, its dates and classification. There are also some good specimens of Castor ware.

Of the noteworthy finds the most remarkable is that of the hoard of gold coins, forty-eight

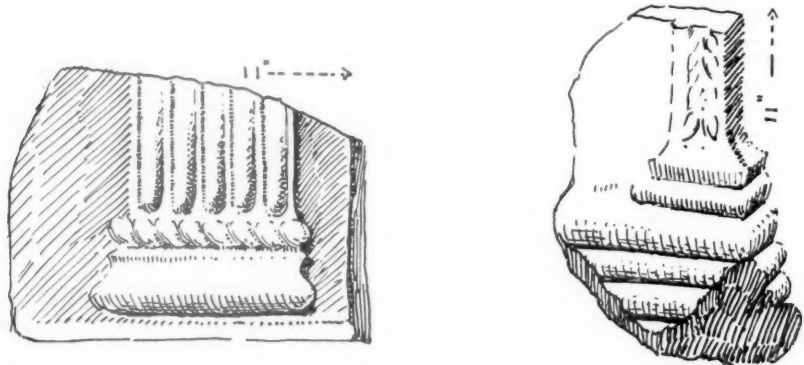
in number, enclosed, together with a gold ring, in a piece of lead and secreted eighteen inches below the present ground level in a building of late date. The coins include examples of the reigns of Valentinian I. (4), Valens (2), Gratian (16), Valentinian II. (8), Theodosius (5), and Magnus Maximus (13). According to Mr. H. H. E. Craster, M.A., they may be ranged between the inclusive dates 370-385. They chiefly bear on the reverse the usual "Restitutor Reipublicæ" and "Victoria Augg." types. Although inferior to the issues of the early empire they are artistically superior to the silver coinage of the period. The coins are all in an excellent state of preservation and weigh about sixty-five grains each, which is below the standard (70.22 grains)



required by the edict of Constantine the Great in 312. Of the number, forty-three were minted at Trier, two at Rome, and one at Constantinople; Lyons and London were not represented. Excepting a find made in 1811 at Cleeve, near Cheltenham, the Corbridge hoard is the largest find of Roman gold coins made in Britain. Coins dating from the first century have been discovered. The granaries produced a number for the period A.D. 200-380 (Septimus Severus to Gratian), and three hoards of burnt bronze coins previous to A.D. 340 have been found. There is a noticeable absence of examples between 196-253 and 340-364.

The opinion previously expressed that Corstopitum was not an ordinary fortress, but rather

a town penetrated by military elements, has been confirmed. The two granaries of exceptional size are distinctly military features, as is no doubt the large, massive building to the east of them. These appear rather to have been intruded on the city, thereby converting the place into a large depôt, an office that it probably continued to fill from the time when Antoninus Pius made his advances northward until Septimus Severus similarly conducted expeditions against the Caledonians. The site was undoubtedly occupied during the first century, and it had become of



some importance in the second century, when the dedicatory slab of Antoninus Pius was erected. The presence in the granaries of several coins of later date than A.D. 200 suggests that these buildings were used later on for other purposes than the storage of grain. The repeated finds of burnt coins up to A.D. 340, and scarcity for a period thereafter, denote a certain destruction by fire, whilst the absence of coins after about A.D. 385 indicates within a few years the period when the city was abandoned. It is of course not possible to assign dates to the periods when the various roads and floor levels were constructed, but all these discoveries afford evidence to be carefully noted in elucidating the history of the Roman occupation of Northern Britain.

The Committee are greatly indebted to Mr. R. H. Forster for his continuous oversight of the work during the period of excavation, and to Prof. Haverfield and Mr. H. H. E. Craster for their keen interest and assistance. It is a pleasure to observe that the classical reviews consider that the work at Corstopitum must "take first rank," and that it is "likely to prove one of the most interesting if not important sites in Roman Britain."



PART OF THE GOLD HOARD.

ARTISTIC COPYRIGHT AS AFFECTING ARCHITECTS.

THE REVISED CONVENTION OF BERNE.—PROPOSED INCLUSION OF WORKS OF ARCHITECTURE IN THE PROTECTIVE CLAUSES OF THE COPYRIGHT ACT.—STATEMENTS PREPARED FOR THE PARLIAMENTARY COMMITTEE BY THE R.I.B.A. REPRESENTATIVES.

THE Committee of the House of Commons appointed to examine and report upon the changes proposed in the law of Artistic Copyright, in order that, if the Legislature see fit, such law may be brought into conformity with the Revised Convention of Berne signed at Berlin last November [JOURNAL, 6th March, p. 318] has been recently holding its sittings. The Institute Council, having been invited to give evidence on the question as it affected architects, appointed Mr. John Belcher, R.A., *Past President*, and Mr. John W. Simpson, *Vice-President*, to represent them. With a view to strengthening the position of the Institute representatives, a circular letter was addressed to members of the General Body on 6th April last, setting forth the claims of architects to protection under the Copyright law, and inviting members who had had reason to complain of the unauthorised reproduction of their drawings, or of their executed work, whether as regards plan-arrangement, elevation, or otherwise, to communicate brief particulars to the Secretary R.I.B.A. Expressions of opinion from the Councils of Allied Societies were also invited, together with any observations upon the desirability of architects retaining the copyright of their drawings compulsorily deposited with local authorities in connection with architectural work carried out by such authorities. Extracts prepared by Mr. Simpson from the Blue Book of the Berlin Diplomatic Conference were subsequently sent to the Councils of the Allied Societies, with a further communication pointing out that the protection which would be obtained if the Revised Convention were ratified by the British Legislature afforded the only practical means of securing to architects the ownership of the drawings and documents from which their buildings were erected, and would bestow upon them in addition certain privileges which they did not at present possess. Expressions of approval of the effort being made to secure legal protection for architectural works were unanimous from the governing bodies of the Allied Societies, and letters from architects in all parts of the country were received giving instances of injury they had sustained through lack of such legal protection. Some of these letters will be found summarised in the footnote to § 19 of Mr. Simpson's evidence. Notes of some legal decisions in Continental countries where the law already affords protection to the author of architectural work are given in the Appendix to § 26, p. 531. The Institute representatives gave evidence before the Copyright Committee on the 24th ult. Mr. Simpson was under examination some two hours, and was followed by Mr. Belcher. Subjoined are the statements

prepared by them respectively, printed copies of which were furnished for the use of the Copyright Committee.

I.

STATEMENT PREPARED FOR THE COMMITTEE BY MR. JOHN W. SIMPSON, *Vice-President*.

I am a practising architect, Vice-President of the Royal Institute of British Architects, Architect to the Honourable Society of Lincoln's Inn, Architect to the Royal Society of Painters in Water-colours, British Secretary of the Bureau of the "Comité Permanent International des Architectes."* I have been appointed (with Mr. Belcher, R.A.) by the Council to represent the Royal Institute of British Architects before this Committee.†

I.—The Reasons for according to Architectural Work similar Protection to that given to Sculpture.

1. The place of Architecture among the Fine Arts is incontestable,‡ and the conditions of its

* This body comprises ninety-seven members, representing eighteen adherent countries, i.e. Germany, Austria, Belgium, Canada, Denmark, Spain, United States, France, Great Britain, Hungary, Italy, Mexico, Holland, Portugal, Russia, Sweden, Switzerland, and Turkey.

The British members are: John Belcher, R.A. (*Vice President Perm. Com.*); John W. Simpson [*F.*] (*Secretary Perm. Com.*); Professor Aitchison, R.A.; Phénè Spiers [*F.*]; T. E. Colcutt [*F.*]; Alex. Graham, Hon. Sec. R.I.B.A.; H. T. Hare [*F.*]; John Slater [*F.*]; Leonard Stokes [*F.*]; Sir Aston Webb, R.A. [*F.*]; Ian MacAlister, Sec. R.I.B.A.

† The subscribing membership of the Royal Institute is 2,278, consisting of 2,232 practising architects and 46 Honorary Associates. The total membership of the Royal Institute and its Allied Societies is as follows:—

Fellows	888
Associates	1,344
Honorary Fellows	8
Honorary Associates	46
Honorary Corresponding Members	76
Members of Allied Societies not being Fellows or Associates R.I.B.A.	1,264
Total	3,626

The Royal Institute has also on its Register 2,293 *Probationers* who have passed the First (Preliminary) Examination, and 961 *Students* who have proceeded to and passed the Second (Intermediate) Examination but are not yet fully qualified for membership.

‡ "Each Art has its own vehicle of expression. . . . Architecture, sculpture, painting, music, poetry, meet upon the common ground of spiritualised experience. . . . The works of art produced by the architect, sculptor, painter, musician, poet, emanate from the spiritual nature of the race, are coloured by the spiritual nature of the men who make them, and express what is spiritual in humanity under concrete forms invented for them by the artist."

practical exercise are closely analogous to those of the Art of Sculpture. The four Arts of Design ("Les Quat'z Arts") have always been closely allied. In France their pupils are trained in the same school, and the most brilliant of them go together to Rome, to complete their studies at the Villa Medici. It is most desirable for their mutual encouragement in this country that they should be recognised as entitled to the same protection by the law.

2. A sculptor about to materialise his ideas for a statue proceeds to formulate them by means of sketches either in clay or on paper to a small scale, correcting these and eventually developing them into finished and detailed models in clay and plaster.

3. In like manner the architect realises his ideas by means of sketches and, occasionally, models, eventually developing them from small scale drawings (generally of $\frac{1}{16}$ inch to a foot) to working drawings of double that size ($\frac{1}{8}$ inch) showing the *Plans* or general disposition of his building, the *Elevations* of external façades, the *Sections* showing the constructional methods to be employed, and the appearance of the interior. These drawings are again restudied to a larger scale, generally $\frac{1}{4}$ inch to the foot, to determine the precise relationship and values of the various *Details*; and, finally, all the more intricate portions, such as the mouldings and forms of masonry, metal-work, joinery, plaster-work, and other matters in which precision and delicacy are required to obtain a satisfactory result, are drawn to the actual size of execution.

4. The sculptor, having completed his studies and models, has a block of marble prepared for him by workmen, and supervises its shaping and modelling to the form required, adding himself the finishing touches; or, alternatively, hands the plaster model over to the founders to reproduce for him in bronze.

5. In like manner the architect hands over to the workmen his studies and directions, and personally supervises their reproduction in the various materials specified. The *original conception* in both instances is comprised in the designs, of which the statue, or the building, is a reproduction.

6. Respect for property is a principle of law common to all European civilisations; theft is punished by all legislations. The rights of the *author* of intellectual property, whether literary or artistic, are also fully recognised, and the architect's position as an "author" has been established from remote antiquity.*

"The geometrical proportions which the architect observes contain the element of beauty, and powerfully influence the soul."

"The fact . . . that architecture, more almost than any art, connects itself indissolubly with the life, the character, the moral being of a nation and an epoch proves that we are justified in bringing it beneath our general definition of the Arts."—John Addington Symonds: *The Provinces of the Several Arts* (Essays, pp. 90, 91).

* M. Charles Lucas instances the statues of ancient architects set in the monuments built from their designs:

7. It is true that the execution of architectural work, as regards a building, is dependent on others;* but the architect's workmen are, in this case, in the same relation to him as the bronze founders are to the sculptor, the orchestra of musicians to the composer, and the printers to the author of literature. They execute, in each case, the reproduction of his design.

8. The utilitarian value to the public of the architect's work has been cited as an objection to its being protected. It should, however, be remembered that the Convention only protects *artistic* work [v. Articles 1, 2 of Revised Convention], and that the Courts, in countries enjoying protection, require proof of the artistic character of any work for which the privilege is claimed. Usefulness in the application of an art cannot be admitted as a basis for copyright, or the sculptor's caryatides, being essentially supporting pillars, would be denied protection, together with cups, vases, or any other like subjects of his art which subserve a useful purpose.

9. It is as difficult for the painter, sculptor, or other artist, as for the architect, to contrive a work which is absolutely *novel*. All alike find their motives, whether consciously or unconsciously, in tradition, and in that "Domaine Public" of Art which consists of the material left us by centuries of past civilisations, whether Prehistoric, Egyptian, Greek, Roman, Gothic or Renaissance. Into this "Domaine Public" fall also modern works as the period of their protection expires.

10. That architectural work is generally exposed to the public view and enjoyment is, again, no reason for denying it protection. The public monument erected by a sculptor is in precisely the same category, and no difference is made in

he mentions that, in Chaldea, of Goudea, architect of the palace of Tello, more than 3000 B.C.; in Egypt, under Rameses II., that of Baken-Khonsou, high priest of Ammon, architect of the Thebes palace (1500 B.C.). In Greece it often happened that the monument was called by the name of its architect, as the Agora of Hippodamos in the Piræus, or the portico of Agnaptos at Olympia. In the same way, in our own time, the statue of Sir Charles Barry stands in the Houses of Parliament, and the monument to George Edmund Street in the Hall of the Law Courts.—(Milan Congress, 1892.—*L'Architecture* (Paris), 1892, p. 441.)

* The distinctions suggested as existing between architectural and other artistic works in §§ 7, 8, 9 are mentioned because they were actually raised in Germany during the discussion on their Copyright Law of 1876, in which the protection of architectural work was not included. The objection cited in § 10 was given effect to in their subsequent law of 9th January 1907, but is now officially disavowed by the action of the German delegates at the Berlin Conference, November 1908 (v. *Blue Book*, p. 68):—

"In reference to photographs, works of architecture, and choreographic works, the Imperial Government proposes to give a modification of the arrangements relating thereto in the Protocole de Clôture (i.e. of 1896) in order to clearly indicate that their protection shall be absolutely the same as that assured to the works enumerated in Article 4" (i.e. of 1886).—*Speech of Dr. Osterreith, German Delegate.*

countries where sculpture is protected* between statues placed in a gallery or in a private house, and those in public places.

11. The protection of an architect's work causes no injury to his fellow-artists; they may still study, and be inspired by it, if it is worthy. All that is claimed is that, the reproduction of it shall be to his profit, and not to the profit of one who did not design it.

12. The reputation of an architect rests on his work, and he alone has the right to claim its authorship. By its production he submits himself and his prestige to the criticisms of his fellow-artists and of the public, whether for praise or blame. His name alone therefore should be associated with his design, and he alone should be entitled to reproduce it, and to receive the remuneration which those who desire to possess it are willing to give.

II. The Desire of Architects in all Countries of the Union for Legal Protection.

13. For more than thirty years the need for protecting the work of architects in the same way as that of painters and sculptors is protected has been continually urged by the representatives of the profession in all civilised countries. The International Conferences of Architects at Paris in 1878, 1889, and 1900, at Brussels in 1897, at Madrid in 1904, London in 1906, and Vienna in 1908, have each passed unanimous resolutions to this effect;† and similar resolutions have been adopted by the Congresses of the International Association of Art and Letters held at Paris, Madrid, Neuchâtel, Milan, Barcelona, Antwerp, Berne, Monaco, Turin, Liège, Bucharest, Mayence, and elsewhere, from its foundation in 1878 to the present time.

14. The general movement in France is expressed by the "Note"‡ presented by the Société Centrale des Architectes Français to the Inter-ministerial Commission appointed by the Ministry of Foreign Affairs previous to the Berlin Conference of 1908. Thirty-two French societies, comprising 2,800 architects, supported this.

* E.g. in France—Law of 1793 supplemented by Law of 11th March 1902.

† The form of resolution adopted is the following:—

a. "Architectural designs comprise the drawings of the external and internal elevations, plans, sections, and details; these constitute the original expression of the architect's thought, and are the work of architecture."

b. "The building is but a reproduction on the site of the architectural design."

c. "This Congress renews the claim that works of architecture should be protected by all legislations and in all international conventions equally with all other artistic works."

‡ "De la Propriété Artistique des Œuvres d'Architecture": Note présentée par la Société Centrale des Architectes Français à la Commission Interministérielle chargée de préparer la participation de la France à la Conférence Littéraire et Artistique internationale de Berlin. Paris, 1908.

The Bureau of the Comité Permanent, representing the architects of eighteen countries, has used every effort to put architecture on the same footing as regards copyright as the sister arts of painting, sculpture, and engraving.

In Austria-Hungary, a country non-adherent to the Berne Convention, energetic efforts have been made by architects to induce their Government to adhere to the Convention and protect architecture, painting, and sculpture.

In Germany, Holland, Belgium, Denmark, and Sweden representations have been made by the architects to the deputies, senators, and Ministers of their respective countries.

In Spain and Italy the Societies of Architects have in the same way approached their Governments, and action has lately been taken in Portugal.

England has now withdrawn its official opposition, and especial gratitude is due by the profession to the late Sir H. Bergne, K.C.B., for his support of their interests at the Berlin Conference.*

III.—The Need for such Protection in Great Britain, and instances of injury arising through its absence.

15. The need for the protection proposed by the New Convention of Berlin was very forcibly brought home to British architects by the decision of Mr. Justice Ridley in the case of *Gibbon v. Pease*,†

* The information in paragraph 14 is taken from the Report made to the Comité Permanent (see above (b)) by the Secretary-General, 19th November 1908 (Com. Perm., Fasc. VI., p. 11).

† *Gibbon v. Pease*, K.B.D., before Mr. Justice Ridley, 15th November 1904, and Court of Appeal, 24th March 1905.

"The ownership of drawings was in question in the case of *Gibbon v. Pease*, before Mr. Justice Ridley in the King's Bench Division, on the 15th inst. The claim was for delivery up of contract drawings and specifications, which the plaintiff, the building owner, alleged that the defendant, his architect, had wrongfully detained. The plaintiff also claimed damages.

"Plaintiff's counsel, Mr. Danckwerts, K.C., argued that the real point in the case was whether a person who employed an architect to make plans for him and supervise the building operations was entitled to have the drawings he, the employer, had paid for. At the date of the contract with the builders the drawings then in course of preparation by the defendant were made part of the contract.

"Defendant's counsel, Mr. Kemp, K.C., contended that the drawings were prepared simply for the purpose of enabling the architect to see that the buildings were constructed in accordance with the approved design. If architects were bound to hand over these papers immediately the work was completed they would be in a hopeless position, and unable to protect themselves should they be attacked. Counsel offered evidence of custom that, in the circumstances of the case, the drawings and specifications were the property of the architect.

"His Lordship declined to admit such evidence, holding that the case was governed by *Ebdy v. McGowan* (noted in Macassey and Strahan's *Law relating to Civil Engineers, Architects, and Contractors*, 2nd edition, p. 49). The drawings belonged to the employer, unless there was an express contract that they should belong to the architect.

"Stay of execution was granted to enable the defendant

which was upheld on appeal. By this decision the long-established custom in England under which architects have always retained possession of the working drawings, calculations, and documents prepared by them for the purpose of erecting buildings was declared to be contrary to existing law. Any client, therefore, may demand that the whole of the drawings and specifications shall be handed over to him; and as there is no legal provision to prevent his making any use he pleases of them, he may even apply them to the carrying out of other buildings, without the architect having the slightest legal redress or compensation of any kind.

The decision was received with astonishment and dismay by architects throughout Great Britain, and it was pointed out by a writer in *The Builder* (24th December 1904) that the consequences were as unreasonable as to require Krupps or Armstrongs to hand over to the purchaser of a piece of ordnance the experimental and completed drawings, specifications, calculations, patterns, particulars, and tests referring thereto.

16. That certain explanatory drawings of the structure which has been erected by an architect should be furnished by him to his client for purposes of reference is, of course, reasonable. It is my own practice, and that of most architects of my acquaintance, to supply key-plans of the drainage, water supply, and such matters; but this is very different from handing over the whole technical detail of the building. Indeed, if an architect were generally required to part with the studies, detailed calculations, and annotated drawings which he has prepared during the progress of a structure it is difficult to see how his practice could be carried on. Such documents form the continuously accumulating records of his life's experience—he needs them for daily reference—and to deprive him of them inflicts upon him a most grievous hardship. I have shown above, §§ 2, 3, 4, 5, that his procedure of design is analogous to that of the sculptor, and I believe it has never been contended that the purchaser of a statue is entitled to the sculptor's studies for the work, whether he has expressed his ideas on paper or in plastic material.

17. The need for legal protection is felt by architects more especially with regard to their smaller buildings. Important works are, naturally, costly and are almost invariably adapted to special conditions and requirements unsuited to the needs of those who wish to erect similar buildings. But there are many instances of the reproduction of cottages and small houses whereby the original designers have suffered wrong. Such works are both easier and cheaper to reproduce than sculpture of equal value. The ignorant copying of architects' designs by speculative builders is especially mischievous, doing injury both to the pocket and

to appeal, if he thought fit; and nominal damages of 1s. were given."—*JOURNAL R.I.B.A.* 26th November 1904.

reputation of the architect copied, and debasing the level of public taste. Although the repetition by less competent designers of features and motives introduced by greater men may be admitted to be in the nature of a clumsy compliment, it may also be conceded that if the original designers were entrusted with discretionary power to prohibit such copies, the exercise of their right (if they desired to use it) would tend to induce independent design in others in place of that indolent adoption of ready-made material which is far too frequent.

18. The increased facilities in recent years for the reproduction of architectural work in journals, magazines, photographs, post-cards, &c., make it more needful than was formerly the case for the author to have some means of controlling the accuracy and quality of the reproduction. At present he must submit to any caricature or unfavourable presentation of his work which a publisher chooses to offer for sale; he has no right to demand that his name should be attached to his work nor that it should be correctly given.* He should certainly be entitled to such a share of the profits resulting from the representation of his building as may be agreed between the publisher and himself. I am not here referring to the publication of architects' works in the English professional journals, which is, so far as I am aware, always done by permission of their authors and under satisfactory conditions.

19. I produce, for the information of the Committee, letters of complaint from practising architects all over the country of injury sustained by them through lack of legal protection.† All the writers are members of the Royal Institute.

* The following letter appeared in *The Builder*, 20th March 1909:—

"SIR,—I observe in your issue on the 13th inst. a view of business premises in Budge Row, to which is attached the name of Mr. S. Clifford Tee as architect.

"As these buildings were erected during 1905 by Messrs. Holloway Brothers from my designs, I shall be glad if you will publish this correction in your next issue.

"I am aware that Mr. Tee prepared designs for buildings on this site, but his designs were never carried out.

"The description of the buildings which you publish is in all other respects quite accurate.

"JAMES S. GIBSON."

The view referred to was a double-page photographic illustration. No public notice of the above letter was taken by the person who had appropriated the authorship.

† PRÉCIS OF LETTERS REFERRED TO IN §§ 18-19.

No. 1. K. Y. and H. H. (London).—Complaint of unauthorised reproduction of a complete plan of a ward-pavilion at Royal Derbyshire Infirmary in Notter and Firths' *Theory and Practice of Hygiene*.

No. 2. T. (London).—(a) Complaint of certain plans of a school, for which approval of Board of Education had been obtained, having been traced and the building erected therefrom by another architect without the author's knowledge or consent. (b) A landowner sends his architect to measure a school built by the complainant with

IV.—The Means for giving such Protection.

20. The analogy of the artistic procedure of the architect in the preparation of his designs with that of the sculptor has already been shown (§§ 2, 3, 4, 5). The insertion of the word "architecture"

a view to having it re-erected as an estate school on his own property.

No. 3. K. and P. (St. Anne's-on-the-Sea).—Complaint of their work being reproduced "brick for brick" by speculative builders.

No. 4. H.—Complains that his work has been copied in positions incongruous with the style adopted, bringing serious work into ridicule.

No. 5. W. H. D. C. (Cardiff).—Complains that persons contemplating erection of a new kind of building, similar to one whereof his plans were then under consideration by the Local Authority, went to the Council Office to inspect them, but were fortunately denied access by the Surveyor.

No. 6. A. B. (London).—(a) Complains that, having built two cottages for a client, "quite a little village" of cottages was reproduced from the same design without his authority. (b) That a builder, to whom drawings for a small country house had been sent for the purpose of preparing a tender for the work, has had them carefully traced for the purpose of reproducing them as a speculative building.

No. 7. R. A. H. (Wimbledon).—(a) Has known clerks in the offices of public bodies, with whom plans of small villas have been deposited, to trace and sell them as original to speculative builders. (b) Complains that certain plans for a large building having been deposited with the authority, by whom they were approved, the authority has allowed them to be traced on behalf of adjoining landowners who opposed the scheme.

No. 8. C. T. A. (Manchester).—Complains that a builder has taken the plan of small houses which he was employed to build and reproduced them for speculative purposes.

No. 9. W. L. F. B. (London).—(a) Complains that houses built to a special and peculiar plan prepared by him have been copied as regards the plan. (b) That a house designed by him has been duplicated by the owner without further payment. (c) That his plans have been handed by his clients to other architects for the purpose of erecting additional buildings.

No. 10. J. W. C. (Great Yarmouth).—Complains that a whole series of small erections erected by him as shelters, bandstands, cricket pavilions, tea-rooms, &c., were photographed and copied directly into the trade list of a manufacturer of such structures with an intimation that prices could be obtained on application.

No. 11. Hippolyte J. Blanc (President Edinburgh Architectural Association).—Writes in support of the proposed protection of architectural work, and complains that his plans submitted in competition for the restoration of Kirkwall Cathedral, which embodied seven years' study of the structure, have been handed by the Committee of promoters to another architect who is to execute the restoration, and who is thus supplied with a complete monograph of the building without cost to the employers.

No. 12. R. P. N. (London).—Complains that, having made a set of plans for houses and shops adapted to a particular site, the freeholder, to whom they were submitted for approval by his client, subsequently erected the buildings therefrom without acknowledgment or payment to the author.

No. 13. C. H. Fowler, F.S.A., Cathedral Architect (Durham).—Complains of several cases of appropriation, in particular of one. Having made designs for restoration and alteration of a church, the living changed hands and

between the words "painting" and "sculpture" in Article 2 of the Revised Convention shows the international recognition of them as sister arts, and the means of protection adopted for sculpture will be applicable for architectural work.

21. It is hardly within my province to deal with actual methods of legislation. These will, I apprehend, form the subject of a later enquiry and a Government Bill, possibly on the lines of that submitted by the Artistic Copyright Society.* I understand that the promoters of this Bill are

he could hear nothing of his drawings (which had not been paid for). Three years after several sets of plans were submitted for him to report upon by a Diocesan Society. Among them were his own, with his name erased and that of another architect substituted. This architect has carried out the work and got the pay.

No. 14. N. H. & S. (London).—Complaint of their designs for houses being repeated by builders for their own speculations, with disfiguring alterations in detail.

A headstone designed by an architect for his own father's grave was, to his grief, copied line for line and used for the grave of a stranger in the same cemetery.

No. 15. A. S. D. (Manchester).—(a) Complains that his design for the front elevation of Pontypridd Town Hall, published in the *Architect*, 1st May 1903, was copied as a design for the Carnegie Library at West Loughton by another architect, and published by him in the *Building News*, 7th December 1904. (b) That his plan of Bangor Library, published in the *Builders' Journal*, 23rd May 1906, was copied and republished by another architect as design for Earlestown Library. (c) That his design for Gorton Infants' School was copied and published in *The Builder* by another firm of architects as a design for another school.

No. 16. W. H. A. B. (London).—(a) Complains that a builder who erected certain houses in accordance with his design subsequently erected, for his own purposes, without the architect's permission (but with the sanction of his client), other buildings substantially identical with those carried out from the architect's drawings. (b) That a drawing executed by the architect and exhibited in the Royal Academy has been reproduced without his knowledge or consent by a firm of cabinet makers and published by them in a catalogue purporting to show small country houses designed and executed by themselves. This without recognition of the architect as author of the original design and drawing.

No. 17. W. G. H. (London).—Complains that having designed a pair of small houses at North Foreland, the builder employed to erect them has since built another pair to the same design and is now actually building a second pair. Two (mutilated) reproductions of the work are thus erected within two or three hundred yards of the original.

No. 20. B. (London).—Complains that a block of three cottages built by him was reproduced several times by the owner without reference to the author.

No. 22. J. R. (London).—In 1889 he built a house at Pinner for Lady W—. Two years later he saw at Selsdon Road, Croydon, an exact duplicate of the house, which had clearly been copied from his own.

No. 23. Mr. Ernest George, President R.I.B.A. Reproductions (photographic) of his works at Welbeck Abbey for the Duke of Portland appeared in *Country Life*, 21st April 1906, and of his work at West Dean Park in the same magazine of 29th July 1899. In neither case is any reference made to him as the author of the work.

* A Bill intituled An Act to Consolidate and Amend the Law relating to Copyright in Artistic Works (Artistic Copyright Society, April 1909).

willing to amend its provisions in order to give to architects equal protection with sculptors, and in that case the Royal Institute of British Architects would give it their support. A definitive paragraph would require to be added to Clause 29 of the Bill, which, following the order of the Revised Convention, I suggest should be placed between paragraphs 2 and 3. The following wording would perhaps suffice:

"Clause 29.—2A. Work of architecture means the designs for external and internal elevations, plans, sections, and decorative detail, and any building or structure being a reproduction thereof."

Clause 20.—There would be no objection or difficulty about "marking" a building, by the name of its author being indicated on the work in the accustomed manner.* The practice of signing a building is already common in France, and is officially recognised by the Royal Institute of British Architects. It is seldom done in Great Britain at present, since, as there is no legal reason for doing so, signatures are apt to be regarded as mere advertisements.

Clause 9 (d).—The seizure or demolition of a building is already provided for in case of contravention of certain Building Acts.† It is unlikely

* Revised Convention, 1908, Article 15, par 1.

† *E.g.* London Building Act 1894 (Part XV., Section 170).

"Where any person has been convicted of an offence against any of the provisions of any Part of this Act, or any by-law made thereunder, by constructing, erecting, adapting, extending, raising, altering, uniting, or separating any building or structure, or any part of any building or structure, in contravention of any provisions of any Part of this Act, it shall be lawful for the Council, after giving fourteen days' notice to such person to bring such building or structure into conformity with the said provisions, and after default shall have been made in complying with such notice, and notwithstanding the imposition and recovery of any penalty, to cause complaint thereof to be made before a petty sessional court, who may thereupon issue a summons requiring the person making such default as aforesaid to appear to answer such complaint, and if the said complaint is proved to the satisfaction of the court, the court may make an order in writing authorising the Council, and it shall thereupon be lawful for the Council to enter upon such building or structure with a sufficient number of workmen, and to demolish or alter such building or structure or any part thereof so far as the same shall have been adjudged to be in contravention of this Act, or any by-law under this Act, and to do whatever other acts may be necessary for such purpose, and to remove the materials to some convenient place and, if in their discretion they think fit, sell the same in such manner as they may think fit, and all expenses incurred by the Council in demolishing or altering such building or structure or any part thereof, and in doing such other acts as aforesaid, or the balance of such expenses, after deducting the proceeds of sale of the aforesaid materials (if the Council thinks fit to sell the same), may be recovered from the person committing the offence aforesaid in a summary manner.

"If the proceeds of such sale shall be more than sufficient to defray such expenses, the Council shall restore the surplus of such proceeds, after deducting the amount of all such expenses, to the owner of the building or structure on demand."

Power given to demolish buildings to be exercised by the

that such an order of Court would be sued for unless in extremely flagrant cases of injury to an author through the pirated reproduction of his design. Even then a partial demolition, sufficient to clearly differentiate the copy from the original by the removal of certain features, would nearly always meet the case. The other provisions as to injunction to restrain and damages are also quite suitable for the protection of architectural work.

So far as I am qualified to judge, the Bill appears in other respects, *mutatis mutandis*, to afford the protection to architecture contemplated by the Revised Convention.

22. Unanimity of legislation with the other subscribing countries to the Convention is greatly to be desired in view of the constantly increasing business relations between the architects and employers of different countries. For this reason I think the term of protection proposed should be that fixed by the Revised Convention. In view of the wording of Article 7, par. 2, of that document, it would appear that the adoption of a shorter term would be merely a self-denying ordinance on the part of British architects, who would not, when building in a country with a longer term, be in that case able to claim the same privilege as the natives of that country.

23. As regards arrangements for publication and the collection of royalties, if such should accrue, this would be a matter for private arrangement and does not affect legislation. Such a machinery as that by which the Société des Artistes Français deals with all such matters would be instituted; there is, in fact, in the "Architects' Technical Bureau" just such an organisation as is needed. As showing that such a machinery may be usefully employed I may mention that when the result of the international competition of architects for the Peace Palace at the Hague was announced, the premiated designs were reproduced by more than two hundred journals. If only 50 fr. had been paid by each for the right to publish—a very low tariff—the authors would have benefited by the amount of 10,000 fr., and that without injury to the publishers who profited by the reproduction of the authors' work.

V.—The Practicability of Effective Protection to Architectural Work and Instances of its Effect in Protected Countries.

24. The unanimity of the Delegates of all the contracting countries at the Berlin Conference, with regard to the protection of architectural work, renders it almost unnecessary to show that the proposal is a practical one. In France and Belgium such protection is well established, and a considerable jurisprudence exists on the subject based, I under-

Borough Councils under London Government Act, 1897, Second Schedule, Part II., only when they have obtained conviction.

stand, upon the law of 1793. M. Harmand, the learned French counsel who has made it his special study, says : *

"In 1793, in France, as in England in 1734 (8 Geo. II., cap. xiii.) and 1766 (7 Geo. III., cap. xxxviii.) the Legislature thought specially of designers, and of painters and engravers who had their works engraved or reproduced. Although French law was silent as regards sculpture and architecture, the sculptors soon claimed the same protection as the painters and designers ; it was accorded without difficulty, and in 1885 for the first time an architect claimed the same protection, and it was granted also to him. Since then in France the law of 11th March 1902 has expressly added architects and sculptors to the list of artists benefiting by the artistic copyright law 1793."

25. For the convenient reference of the Committee I may be permitted to quote the following extracts from the Blue Book :

(a) "In regard to works of architecture, we were convinced by the arguments advanced by M. De Borchgrave, one of the Belgian delegates, that the protection of works of architecture, as apart from the plans, &c., from which such works are constructed is perfectly feasible."—*Report of the British Delegates to Sir E. Grey* ("Blue Book," p. 6.)

(b) "... works of architecture' had up to the present encountered opposition. It was fully admitted that plans and sketches should be protected, but it was contended that the 'work of architecture' in itself, that is to say, the construction, should not be protected, and certain legislations refused it protection. In 1896 the Belgian and French Delegations had shown that there is no reason for distinction between the sculptor and the architect, that the work of the one deserves to be protected as much as the work of the other. They had to content themselves with the insertion in the Protocole de Clôture No. 1 of a statement in the following terms : 'It is agreed that in the countries of the Union where protection is accorded not only to architectural plans but also to the works of architecture themselves, such works are admitted to the benefit of the provisions of the Convention of Berne and of the present additional Act.' It was remarked that there was thus, on the part of the countries referred to, a concession made without reciprocity to the countries of the Union whose legislation does not protect the works of architecture themselves. The German Administration which, in 1896, was opposed to the protection of works of architecture has in its proposals for the present Conference abandoned its former point of view. The text of the Protocole referred to above was to be replaced by the following : 'The stipulations of the present Convention apply equally to works of architecture.' It was therefore logical to demand, as the German, French, and Belgian Delegations have done, that works of architecture should be mentioned in Article 4 besides works of design and painting. It has been objected that it was hardly necessary, because no difficulty seemed to have been ever raised on the subject, and that besides it could not be admitted that a builder or an architect who had erected a house with a front in which were a door and six windows had cause for complaint because another building contained also a door and six windows. This objection was met by the production of judicial decisions which established at once both the existence of difficulties and the fact that they could be settled with reason by the tribunals. All protection will be refused to a commonplace building which does not disclose the personality of its author ; it is original artistic work which it is intended to

protect. To conclude, the insertion of works of architecture in the enumeration of works to be protected has been admitted without opposition, the Swedish Delegation only reserving certain points. It is a legitimate satisfaction accorded to the wishes so often reiterated by the Societies of Architects in various countries."—*Report to the Conference by the Committee appointed to draw up the Revised Articles* ("Blue Book," p. 117).

26. I produce [see Appendix] for the information of the Committee a note of four decided cases which clearly indicate the working of the protection of architectural work in countries where it obtains, viz. the *Christensen* case at Copenhagen (1) ; the *Hompus* case at Antwerp (2) ; the *Lafont* case at Nantes (3), and the *Beyaert* case at Liège (4).

27. It has been sometimes thought that the work of students, with regard to important monuments and public buildings, might be interfered with by the action of copyright. This is, I apprehend, an error, any one is free to sketch, measure, or otherwise study any work so long as he does not make reproductions of it for his own profit to the injury of the author.

The free exchange of information and plans between Municipalities and County Councils would, it has been suggested, be interfered with. This, again, is a misapprehension. The ownership of all work produced by their officials is secured to such employers by the terms of their engagement. Non-official work would, on the other hand, be protected or become a subject of arrangement if a Corporation desired to secure the copyright.

APPENDIX TO § 26.

(1) CHRISTENSEN v. HENRIKSEN AND ANDERSEN.

Cour Supérieure de Copenhague : 17 Sept. 1906.

In this case the appellant, Ch. P. Christensen, an architect, alleges that in the year 1904 he lent a design (made by him for another purpose) to one of his clients at Korsør, who handed it to the defendants, H. J. Henriksen and H. Andersen, a master mason and a master carpenter respectively, in order that they might prepare for him an estimate of cost for a building which he thought of erecting but did not carry out. The appellant deposes that the defendants, while in possession of the said design, fixed it upon a board by means of four drawing-pins and took a copy thereof by means of tracing-paper, of which they made use for the purpose of a building which they erected for another person not cited.

The fact of this tracing having been made by the defendants and shown by them to their employer was proved and admitted, but the defendants denied that they had actually built a copy of the appellant's design, asserting that the building was taken from certain German and Danish books which they named. Further, they asserted that there were essential and radical differences between the design and the building, and relied on the contention that the appellant could not be considered an artist nor could his design be considered original ; he could not therefore be entitled to succeed.

The defendants did not, however, produce the design from which they alleged they had built, nor the books from which they alleged they had taken it, and it was held to be proved that the building had been in fact erected from the appellant's design.

Judgment for the appellant, the defendants to pay him

* VIIIth International Congress of Architects, London, 1906. *Transactions*, pp. 135-6.

100 crowns damages with 5 per cent. interest from date of the writ, each defendant besides to pay to the poor-box of the town of Korsoer a fine of 100 crowns, and to pay 100 crowns, the costs of the trial and appeal.

(2) *HOMPUS v. H — ET L —*

Tribunal Civil d'Anvers, 25 Octobre 1893.

In 1893 an architect of Antwerp, M. Hompus, complained that a pirated copy had been made, in a cemetery, of a mortuary monument (a chapel) to which he attached much importance. It appears that a family, desiring to erect another monument, had seen the one in question and ordered a copy thereof. After the refusal of one builder to whom they applied, they found another who agreed to erect the pirated copy instead of applying to the architect who was the author.

The builder measured the original, prepared drawings therefrom, and built a chapel like that of M. Hompus'. The latter immediately took legal action, which resulted in the following judgment:—

"The documents produced in the case prove beyond doubt that the monument constructed by the defendant is nothing but an almost exact copy of the monument designed by the complainant.

"The architectural portion indeed which forms the background of both monuments and constitutes the principal part of the work is the same in both monuments, with the exception of small and unimportant details, such as rosettes replaced by diamond-shaped projections, and an urn with drapery instead of a plain urn.

"Such differences in detail, far from disproving that the monument constructed by the defendant is a forgery of that of the complainant, prove on the contrary that the defendant has sought, by difference of detail, to disguise the forgery. . . .

"In order to be considered as author of a work, it is not necessary to produce a conception entirely and completely original, of which all the elements have been invented and composed by the person who created the work; the person who composes or executes a design and scheme by adding his character of individuality to the elements supplied him by the 'Domaine Public' may be deemed to be the author thereof.

"It is, in fact, the combination of these various elements in a particular way which makes of them an original work, an artistic creation in the legal sense, and it is such work that the Legislature has intended to protect.

"... It is unnecessary that the work produced be one of genius; it is sufficient that it have an artistic character.

"It therefore matters little that the various elements which compose the monument designed by the complainant existed previously, since the assemblage only of the elements should be considered and their disposition in a certain special way; it is this which constitutes, in such a matter, the product of the intellectual activity of the author, his personal and artistic endowment, and consequently establishes the individuality of the work in question."

This judgment was based on the Belgian Law of 22nd March 1886.

The defendants were ordered to pay 500 frs. damages, with legal interest; forbidden to reproduce the plaintiff's design in future; ordered to erase the signature from the monument, together with any indication that it had been designed by the defendants, under penalty of 500 frs. every day the order remained unsatisfied; and ordered to pay costs.

(3) *LAFONT v. LALLEMENT.*

Tribunal Civil de St. Nazaire, 5 Juin 1891.

The following judgment was given in favour of M. Lafont, an architect of Nantes, in respect of a cottage of which the plans had been copied closely by the builder who had

carried out the work for the client of M. Lafont. The builder, to justify his action, alleged (1) that there was no artistic character in the work which he was accused of pirating; (2) that he had received the drawings from his employer, who had given him authority to erect the new building from the said drawings which had been given him by M. Lafont.

In giving judgment, the Judge said: "The comparatively small cost of these cottages cannot, as has been pleaded by Lallement (the builder), be an obstacle to the action of Lafont; indeed, it is a professional merit on the architect's part to have succeeded in building, in a specially cheap way, reasonably comfortable houses; the architecture of watering-places is of a special kind, which demands the double condition of originality and fancy (in the absence of high art) in execution and moderation in cost, and has a right to legal protection."

The judgment adds, respecting the authority given by the employer to reproduce the plans: "It is in vain for the builder to allege that he had the authority of the employer, who could give no right to the pirate builder other than that he himself possessed; the drawings given to the employer referred only to the building in respect of which they had been given to him; that even if he had paid for the drawings he could not give the copyright in them, either with or without consideration, since he would otherwise have procured, either for himself or for another, a profit several times repeated to the injury of the architect, in any case depriving him of his legitimate remuneration; that such a transaction, contrary both to law and equity, could not be admitted unless by the employer producing, by formal documents, proof of the extent of the assignment to which the architect had consented to his profit."

The judgment concludes:—"It is important that an architect should find in the property of his intellectual and artistic conceptions the just remuneration of his skill, which would be lost to him if the contention of Lallement were to be allowed to succeed."

This judgment is based on the Code Civil (Article 1,382) and the law of 1793.

Defendant was ordered, in view of the small cost of the cottage in question, to pay 100 frs. damages, with interest from date of the writ; and to pay costs.

(Jurisprudence commerciale et maritime de Nantes, 1892, p. 140.)

(4) *BEYAERT v. "LA REVUE DE L'ARCHITECTURE EN BELGIQUE."*

Tribunal de Commerce de Liège, 22 Nov. 1883, confirmé par la Cour d'Appel D. 18 Juillet 1884.

In 1883 a distinguished Belgian architect, M. Beyaert, prohibited a Liège journal, *La Revue de l'Architecture en Belgique*, to publish the Antwerp Bank, which he had designed and which is one of the most important buildings in that city. M. Beyaert succeeded in his case; the following is an extract from the judgment:—

"A distinction must be drawn in the architect's profession between the production which is a matter of current practice, and the production which, being the result of special study and exceptional knowledge, acquires thereby a character marked by individuality; a production of the latter nature is evidently a creation protected by the law of artistic copyright."

This judgment is based on the decree of 19-24 July 1793. It was held that justice would be satisfied by the infliction of nominal damages (4 frs. 50); by the payment of costs by the defendants; and the publication of the judgment and proceedings in five Belgian journals, to be selected by the plaintiff, at the cost of the defendants.

II.

STATEMENT PREPARED FOR THE COMMITTEE BY MR. JOHN BELCHER, R.A.,
Past President.

1. I am a Royal Gold Medallist; Past President of the Royal Institute of British Architects; President of International Congress held in London; Vice-President of the Comité Permanent International des Architectes; Membre Agrégé de l'Académie Royal des Beaux-Arts, Antwerp; Hon. Member of the Société Centrale d'Architecture of Belgium; Hon. Member of the Société d'Architectes diplômés par le Gouvernement Français; Hon. Member of the Société Impériale des Architectes in Russia; Hon. Member of the Société d'Architectes, Holland; Hon. Member of the Société d'Architectes, Portugal; Hon. Member of the Architekten Verein of Berlin; Hon. Member of the American Institute of Architects.

2. I have read the evidence of Mr. John W. Simpson, and support his views.

3. As a member of the above Societies I am able to confirm the statement that the most notable representatives of the profession in every country have continually urged the need for protecting the work of architects in the same way as that of painters and sculptors.

4. Architecture in every country is regarded as a "Fine Art," and should be placed on the same footing as the sister arts.

5. In this country, owing to lack of recognition and encouragement, it fell into a low condition, and became the Cinderella of the Arts. Of late years, however, it has advanced both in character and quality, and may now be held in higher and greater esteem.

6. In my opinion the art would advance more rapidly and the public taste be further improved if all architectural works were protected.

7. Everything that will tend to the advancement of Architecture may be considered as in the interests of the community.

Those who regard it are insensibly affected by it. Good architecture will surely draw out what is best in those who live with it, and is in the highest degree educative, while that which is blatant, vulgar, or debased will necessarily disturb and be injurious in its effect.

8. The public taste is lowered by speculating builders and incompetent men who have copied and adapted in mutilated form the designs of

architects—designs not only misused but wrongly applied.

9. The architect who has devoted years to the study of his art and who has given time and thought to the development and working out of his designs is at present unprotected. His designs can be reproduced and his building caricatured. A building which is designed for a certain locality and aspect, and possessing special surroundings, if erected elsewhere, under other conditions, would be obviously wrong and its appearance so changed that the original work would be discredited.

10. The facility with which copies of designs can be obtained is a temptation to the inexperienced man to adapt the designs of a more experienced architect. He can make use of that which pleases him, and thus save both time and thought.

By such courses the public are deceived, and the mass of adapted reproductions of contemporary architectural designs becomes the standard of public taste, or represents to them the prevailing fashion which must be followed.

11. Not only is the advancement of architecture hindered, not only are the public imposed upon, but the architect is defrauded of his property so long as it is unprotected.

12. The improved methods of the reproduction of drawings has increased the chances of dishonest dealing.

In the case of a young architect of ability it is a peculiar hardship when, having designed a small house, by careful study and contrivance he has provided all that is required at a minimum cost, and a speculating builder takes his drawings and erects on his eligible building site a large number of houses of the same design without either acknowledgment or payment of the author.

The Editor of a Building Journal informed me that he did not desire to reproduce drawings of large buildings, but that he obtained drawings of small houses from architects, as his paper had a large circulation amongst country builders and estate agents, who told him "they found them useful."

13. The interest of the architect in copyright is in the protection of his personal intellectual property, which consists in the drawings from which his building is erected or from which a building can be erected in the future.

14. In all these things his interests will be protected and his art be advanced if it is accorded its proper place between the sister Arts of Painting and Sculpture.

THE TRAINING OF THE DESIGNER.

By PAUL P. CRET, A.D.G.

Read before the Philadelphia Chapter of the American Institute of Architects, March 1909.

THERE is no need for a demonstration in a society of architects of the importance of the study of design. They are convinced of it well enough, for in an inquiry conducted in 1906 by the Architectural League all the answers which came from men of training and tendency so diverse as Messrs. Lord, Goodhue, Van Pelt, Bragdon, Mundie, Eames, Ittner, Taylor, Lacey, and others placed design in the first rank of the subjects composing the curriculum of the college studies for the architect. All these answers suggested also that a greater amount of time be devoted to design, and a smaller amount to the other studies, than is now the case.

It is useless, also, to point out that almost all studies other than design are valuable only as preparation for or as a complement to it; some, like drawing and modelling, give to the designer the means of giving a concrete form to his ideas; mathematics and pure sciences are a preparation for the study of construction, which is only the means of designing a building economically and rationally. The history of architecture puts at our disposal the types and forms accumulated through the patient efforts of our ancestors. In short, everything in this curriculum of the school has no other purpose than to make a better designer.

What is an architect but a designer of buildings? This definition is less elaborate, but perhaps more concise, than the one proposed by the Committee on Education of the American Institute—viz.

"An architect we define as one ranking in the class of men of culture, learning, and refinement, differentiated from the others of his class solely by his function as a creator of pure beauty, as an exponent through material forms of the best secular, intellectual, and religious civilisation of his time, and as an organiser and director of manifold and varied industries and activities."

What I want to give here is a brief account of the spirit in which I think design ought to be taught, and of the best method of teaching it—or, more exactly, for I do not expect to cover the whole subject, a few considerations about its teaching.

It has been said that designers are born, not made. The same thing has been said about almost every profession, including the cook's—and it is true, with some restrictions. It is a pet idea of the general public that the great artist, painter, sculptor, or architect (when the general public is kind enough to include the architect among the artists) felt one day a sudden inclination to sit in front of the easel or drawing-table and, after having pressed his brow, gave to the world a new masterpiece. The truth, as we find it in studying the lives of the great

masters, or as we have been able to observe it in our own time, is very different; less theatrical, but more beautiful, for it implies a constant effort from the beginning to the end of a man's life. The most gifted men have had to work as much as and more than others to develop their talent, and in the particular case with which we are occupied I should say that the main difference between the good designer and the poor one is that the one has the possibilities and willingness to study a problem a longer time than the other.

In the beginning of any work of composition the finding of the scheme may seem a sort of chance game in which some are luckier than others. There is, however, a corrective to the chance which seems to treat indifferently the good or bad designer. If the bad designer starts on a poor idea, he is unable to better it. He will work over it for a certain amount of time, then stop without being able to go further, and usually too pleased with what he has done. If he gets a good idea, he will not be able to express it, to make it a concrete thing. He is going to diminish it little by little and make it unintelligible, except to the trained eye.

A good designer, on the other hand, if he does not find the best solution of a problem at first, will have enough training of the mind to find many solutions, seeing immediately the possibility of retaining some parts of them; and by the end, and after a good deal of work, if he has not produced a masterpiece, he will certainly have at least designed a building fitting the conditions of the programme, well studied, of good proportions, architecturally correct and useful at the same time; but when he has, perchance, the intuition of the good scheme, he will have the ability to give it an architectural form, to improve it, to make it manifest to everyone in such a way that the work will become one of the landmarks in architectural history.

We see at once that superiority in design is to know how to study, that is to say, to give form to an idea and to improve it by good proportions. One of the masters used to say to his pupils that in the start of a competition there was no such thing as a bad scheme. He wanted to impress in a forcible way that even a poor scheme, put in the hands of the man who knew how to study, could be carried to success.

It must be the aim of the professor to extract from the first scheme of the pupil everything which it can give. He will avoid substituting what he himself thinks the best solution for the solution of the pupil, trying only to point out the defects of the pupil's scheme and to suggest the best way to correct them. The purpose of this is to familiarise the pupil with the constant fight against adverse conditions. Is not the architect most of the time trying to get the best results in spite of conditions which prevent the employment of what he considers the best solution of the problem?

In this respect I differ from those educators who

think that the method of requiring the student to make preliminary sketches, and to hold him to the main feature of his sketch, is an inefficient scheme. I think this method is valuable for three reasons:

(1) A pupil who begins a problem without a preliminary sketch will spend three-quarters of the time allowed on this problem experimenting on different schemes without ever really studying one. This is missing the aim of school competitions, which is not to arrive at the best solution of any particular problem, but to learn how to study any problem.

(2) In trying to improve a poor scheme the pupil makes a greater effort than he would if you gave him from the beginning the right solution.

(3) The pupils, working together and not obliged to keep to their preliminary sketches, arrive after some time to have all the same scheme, which is either that of the most brilliant pupil among them or the one that the instructor has pointed out as the best solution. Thus they lose one of the most valuable benefits of school study, which is to see the different solutions possible under the same programme.

How is the study of design to begin?

It has been thought for a long time that the study of architecture had to start with what is called Vignola, or the Five Orders, the pupil copying the plates and then trying to memorise the endless list of models or parts accepted by the author as standards of beauty.

The pupil was then supposed to know classical architecture. One may read in nothing less than the Report of the Committee on Education of the American Institute of Architects sentences like this: "With a thorough knowledge of the Orders and their application in Greece and Rome, one is in a position to understand the varied expressions of the Renaissance in Italy, in France, in England, in Spain and in her American possessions, and here in the United States."

I wish it were true, and that after a thorough study of Vignola a pupil could understand so many beautiful things. You will allow me to put in parallel with this quotation one taken from Choisy's *History of Architecture*:

"In construction, what is Roman in the Italian Renaissance consists only in the few antique methods which had survived all through the Middle Ages—the construction with brick and small materials, and the idea of building the structure independently of the ornament which decorates it. The artificial monolithic construction of the large Roman buildings was impossible. The imitation then bears only on the ornamental. It seems that Vitruvius, whose writings were never entirely forgotten, could have been followed as a guide in the choice of proportions and types; in fact, Vitruvius was very little consulted in all the creative period. The first edition of his book was issued only in the last years of the fifteenth century."

As for the Renaissance in France, there is a cen-

tury between the introduction of motives from Italian sculpture, which is the beginning of the Renaissance, and the period of Henri II., when the canonical proportions of the Orders, such as Vignola understands them, were adopted. It is necessary to know something more than the Orders to understand the Renaissance, for in all the countries where it developed successfully it did not change the existing architecture, but introduced, timidly and awkwardly at first, a few forms borrowed from antiquity, but very remote from the types of Greece and Rome. It is a fact that the knowledge of the art of antiquity is much more necessary in a study of the Romanesque or Gothic Art than in a study of the Renaissance—at least for those who think that a tin cornice hung to a building is not enough to make this building Greek or Roman.

Vignola, as well as the other theorists of the Renaissance, had for what was known of antiquity a more enthusiastic than critical admiration. You will note that he lived two centuries after the beginning of the Renaissance in Italy, and therefore after the production of the real masterpieces. His book was inspired by the only work on architecture which had come down to us from the ancients, and therefore being unique was considered then as the essence of antique art. I mean the book of Vitruvius in which the absence of the original plates has made the reading of certain parts absolutely impossible, and the interpretation of other parts left to the fancy of the translator. There is, at least, no doubt that it is an inferior work, trying to set forth the principles of the Greek architecture, when this architecture had been dead for almost four centuries, and was known but little in Rome.

The architects of the Renaissance were most of the time at a loss to make anything out of it. The only thing which was of any use to them was a sort of tabulation of the proportions of the Doric and Ionic Orders, which they tried to develop into a system in applying it to the fragments which were found in the ruins of Rome. Thus each author established types of the Orders, arbitrarily fixed at five, where Vitruvius himself recognised only three and even two Orders, and the corresponding types are very different from those described by Vitruvius, or, more generally, from Greek or Roman types.

For instance, the proportion of the Doric Orders is fixed by Vitruvius as being seven diameters, while the Renaissance writers give it as being eight diameters. This will be enough, I suppose, to show that in studying Vignola we must know that we are studying simply an arbitrary type selected among the hundreds of types created by the Renaissance, and something entirely foreign to Rome or Greece. This would be small harm; but, contrary to the artistic sense and to Vitruvius himself, and thanks to this table of proportions, the idea became predominant that the proportions were something immutable something which can be mastered once

for all, and after acquiring a "thorough knowledge," as the Report of the American Institute says, "you are in a position to understand the varied expressions of the Renaissance." It is in this that lies the main evil of the teaching of the Orders as a basis of architecture. This teaching substitutes for the culture of this delicate sense of proportion the memorising of figures; it tends to make of the designer a sort of engineer, working with formulæ and not with his feeling for beauty, giving to the work of all this same monotonous aspect which makes one wish for more originality and less correctness.

It is necessary to have in mind that the study of proportions is very different from the study of the Orders. The study of proportions is essential, as it pervades all design under its three forms: of proportion in regard to destination; proportion in regard to harmony of form; proportion in regard to the unity of measurement or to the real size. The first one is the basis of all designs; the second, of all beauty; and the third, of scale; they are all three usually spoiled in the student by the early and unintelligent study of the Orders.

Knowing the uselessness of this teaching of the Orders by means of figures, why is it that in so many schools and offices it is still employed? It is, perhaps, because it is easier than giving a course on the theory of the elements of architecture. It is also because there is no book in England on the subject. The defenders of this system advance that it is an easy way to make the pupil practise architectural drawing and acquire a sense of the proportions. If it is an exercise in drawing, the memorising is useless; and as to teaching the proportions, you can easily see how little it answers this purpose in giving to a good student of Vignola an elevation to design without columns.

The proper study for the beginner is, as I said, the study of the elements, always represented in plan, section, and elevation, such as walls, doors, windows, porticoes, vaults, &c. A constant application of these elements in small designs, which will be very crude in the beginning, will soon give to the pupil the instinctive sense of his deficiency, while at the same time he will be familiarising himself with the use of those elements.

The study of the elements brings us to the study of theory in architecture. What must this be, and how much of it should be given?

If this theory is simply the study of the elements of which we spoke a moment ago, enabling the pupil to use these elements intelligently with regard to their origin and their development during the different historical periods, it cannot be too much encouraged. But in regard to the teaching of theory of composition, or of pure æsthetics, I must confess I do not like to have it given as a series of lectures. I think it ought to be given exclusively by the men who supervise the study of the problems, and during the criticisms of these problems. It is only then that the principles of design cease to be mere words

and take some life from the application which is made of them at the time. In short, it is in designing that the theory of design must be learned by the pupil. It is the only way to keep aside from the doctrinal tendency. Guadet used to say in his lessons, after having shown the theory of the origin and logic of certain forms, "You will find numerous exceptions to these rules, and some of these exceptions are masterpieces, universally admired; and you must remember, when on one side you have a theory and on the other side a masterpiece, it is the masterpiece which is right."

Guadet showed by this that he was an architect. Had he been only a professor, he would not have hesitated to condemn wholesale a complete period, to avoid spoiling his theories.

The other trouble of giving too much theory to the pupil is that to any theory another one equally plausible can be opposed, with the same apparent logic; like the lawyer in one of the modern comedies, who, being appointed District Attorney, proves the guilt of a defendant who was his client a short time before, by simply reversing the argument which he had used to establish his innocence.

The man who speaks *ex cathedra* appears usually to be right, but if he has to demonstrate his theory by improving a poor study, he will likely be less absolute in his criticisms, and this is why, contrary to the opinion of some, I believe that theory should not be taught independent of the practice of design.

It is useless, after this, to add that I am far from being enthusiastic over the so-called courses of æsthetics, where the good and bad are defined by limits too sharply drawn to be in accord with the facts. Those I have had an opportunity to read are usually absurd, even when written by men of such literary note as Ruskin. The only use of such books is for people who wish to be able to talk about the Fine Arts and place some decisive remarks in or out of place. The best to be said in their favour is that nine-tenths of their written matter are made up of sentences so vague that one cannot get much harmed by them.

To sum up, the course of theory must be confined to a study of elements, given during the first and second years of the course, then to that much of theory of design which is given to criticising the problems, and finally by a careful selection of the programmes on which the problems of design are based. To compose the programmes, to grade them according to the development of the students, to make them sufficiently clear, here is the main function of the Professor of the Theory of Architecture in the École des Beaux-Arts in Paris, and it has never been thought to be a sinecure.

There is another question which presents itself in connection with the teaching of design. It is the question of archæology. Shall the teacher favour the use of, or exclude, the historical styles? The Report of the Committee on Education of the Architectural League of America was asking, can-

didly, I think, "What is the attitude of the several schools toward the various styles, *i.e.* do they all, or any of them, teach that there are one or more styles which are sound and logical, while there are others which may or may not be interesting from an archaeological standpoint only? If so, what?"

There is no doubt in my mind as to the answer. The question of the styles must be absolutely excluded from the course in design; this question belongs properly to the history of architecture, and, of course, for the historian, there is no "attitude" to take; for all the styles are interesting, all of them being the expression of an historical period.

Before studying these different expressions of architecture, I think it imperative that the students be made familiar with the elements of architecture. For one who has not had this necessary preparation the history of art becomes archaeology; that is to say, a science extremely interesting, but non-creative, and powerless to stimulate the mind toward new works of art—a science made for the scholar, not for the architect. In asking the above question, the Committee on Education had very likely in view the teaching of historical styles in relation to their use in designing; and when I say that it must be excluded from the teaching of design, this requires some explanation. What I mean is that the purpose of this teaching and its aims should be to make the student work his *own* solution on a programme selected as much as possible from among those that he may be called upon some day to build, or of which he can see in the city some solution. The programme once given, the pupil must be confirmed in the idea that he is not expected to make a façade like such or such monument, a plan like such or such other, but that he has to comply with the conditions of the programme given. It may happen, and it does often happen, that the solution which he finds resembles one of the historic types—and this is not surprising, for the number of types is limited. If, then, the professor shows to his pupil documents pertaining to these buildings, points out the ingenuity spent by others in the solution of a similar problem, the differences between the historic type and the one called for by the programme, on account of modern conditions and customs—all this is excellent, and it is well within the function of the teacher.

But this is not "taking an attitude toward such or such style," other than this: the teacher will have to make the pupil notice that the masterpieces of the past are not adapted to our needs, if they are still acceptable to our taste, educated by modern culture to the appreciation of archaeology. He will have to point out the difficulty of "putting new wine in old skins," for this is the great dilemma of the modern architect. We are taught to love and admire the forms of the past, but our needs and manners of life call for other forms. We have no longer this charming ignorance of the past which permitted the architect of La Cancellaria or of

Blois to believe in good faith that he was imitating Roman architecture when he was farther from it than the Romanesque monastic builder. Alas! we know better, thanks to the photographs, to the multiplicity of books, to travel, what the architecture of the past centuries was, and how seldom it applies to our modern problems. We must soon recognise that what we are borrowing from the past is almost always a form void of spirit and that it is our task to give it new life.

This life, which makes a certain work of a period more characteristic of this period than other contemporary buildings, is obtained only by an intelligent submission to the needs of our time. We touch there upon the highest function of the teaching of design: the artistic morality of the architect, morality higher than the simple honesty which is called professional ethics.

We have to give to the pupil this artistic conscience, not satisfied with material success only, but seeking always its improvement, with the best reward: the consciousness of continuing the work of ages. This honesty is not willing to appropriate the work of others or to violate modern requirements in order to make them fit a mere pleasing form. This honesty prefers to run the chance of failure in experimenting, rather than follow established precedents, knowing that it is only through mistakes and faults that, little by little, a new art is formed, and that it is by the sacrifice of the individual that progress is made.

It requires a great deal of courage when in almost every country architects are satisfied, or resigned, to flatly copy the past. It has been said, "In Munich they imagine utilitarian Parthenons; in London, to answer to the wholly modern needs of a club, you will meet old acquaintances—the Farnesi Palace, the Library of Venice, the Colonnade of the Place de la Concorde—all these copied, as from a cast, to be more faithful." . . . I am far from advocating renouncing the forms bequeathed us by the past. . . .

First, it is impossible, just as it would be to renovate all the words of a modern language, which are themselves transformations or deformations of radicals whose origin is lost in the darkness of philology. One does not cast away in a day the patrimony acquired by centuries of labour, even if he wants to do so.

The architectural forms, which are like the words of our language, are transformed very slowly, and without much regard for the rules which we should like to establish. But what remains in our power is to use these forms in giving expression to our own ideas and not to those of our fathers. The vocabulary of Stevenson or Bernard Shaw is not very different from that of Sterne or even Milton. Nobody, however, fails to recognise the differences between these men.

But it is a very frequent belief, even among the most prominent members of our profession, without

speaking of the laymen who cannot do better, that it is the decorative form, the ornament, the mouldings, columns, sculpture, which constitute the style in architecture. They think that the use of a Roman order in a building makes of this building a work of antique architecture; that a skyscraper is Greek, because its author has placed on its steel skeleton some fragments of the Erechtheion. This shortsightedness must not come into account in the teaching of design. The man who teaches must know that what constitutes architecture is not the detailing, although it adds some charm and interest to the whole; that the Basilica of Constantine, on which not a column, not a moulding, not a sculptured frieze remains, is nevertheless unmistakably Roman and, besides, a masterpiece; and, also, that the detail is the private field of the pupil into which the teacher should not intrude, if he does not want to make of the student of the future a bad copy of the artist he is himself.

I know that this idea of the secondary importance of the detail is disconcerting. I felt this myself when one of my masters, trying to impress it on me, told me that it was possible to build a Romanesque church using only Greek detail. Since, I have realised the significance of this idea, and when I have criticised severely the work of a pupil who was designing a schoolhouse in Greek architecture, it was not because he was using brackets or pediments, but only because he had forgotten that one of the first requirements of a school is to admit widely the light into the classroom, and in order to imitate a beautiful temple of the fifth century B.C. he had left out the windows.

And this brings us back to the principle from which we started, that the teacher ought not to prescribe, or proscribe, such or such a style; that he can use them all as examples, yet never lose sight of the fact that he is preparing men to bring their contribution to the art of our time.

When all these subjects, knowledge of the elements, method of study, science of proportions, knowledge of the historical developments of the types of building and of the elements of decoration, have been sufficiently developed in a course of study covering several years, by men able to do it properly—that is to say, at the same time men of culture and artists—shall we expect all the pupils to be good designers? Far from it; there is still another part of the study which cannot be given in the school; for instance, the use of materials in accordance with their physical and æsthetic qualities; the knowledge of deformation through perspective of a geometrical design, &c. This part will have to be acquired either in another architect's office or from the experience of the student himself, who will thus gain his knowledge at his own or his client's cost. The school would be wrong in trying to give what can be expected only from the practised, for it would be necessarily given in a superficial and unsatisfactory way.

Another complement to the education of the designer is, of course, travel.

Even with all this, you rather expect that the pupils from the best schools will have varied talents. Architecture is a fine art, and that is enough to explain that some pupils will have wonderfully used the teachings given them, while others will remain mediocre all their lives. All we may hope for is that through an intelligent system of teaching design this small number will produce artistic work later on, that the majority will produce correct work, and the remainder will do not so badly as if left to their own initiative.

EXCAVATIONS AT EPHESUS AND RESTORATION OF THE CRÆSUS (SIXTH CENTURY B.C.) STRUCTURE.

To the Editor JOURNAL R.I.B.A.,—

SIR,—I should like to be afforded space to answer a few of the points touched upon by Mr. R. Phené Spiers in his review of the above in the *JOURNAL* of the 20th March last.

Before entering upon the architectural portion of his remarks I should like to correct a slight error he has made. It is Mr. Hogarth who deals with the pottery, and Dr. Cecil Smith writes upon the extremely interesting collection of ivory statuettes found near the central basis and beautifully illustrated in the volume with the text. Replicas of these and many originals of the finds are now shown in the British Museum, and are well worthy of examination and study.

Mr. Spiers states that "Temple 'C,' the last of the three primitive structures, was amphiprostyle with two columns-in-antis." This cannot be definitely stated as such, for, although we found no remains of a peristyle, it does not prove that the architects Chersiphon and his son Metagenes did not surround the walls of their temple with one of noble proportions, which would at that early date cause this temple to be accounted one of the finest buildings of the period; also we found that all the ground exterior to the "C" walls had been cleared away to a considerable depth below its interior pavement level and the finished courses of the exterior of the walls. This ground was replaced by, first, Roman or Byzantine concrete, and, secondly, by the massive wall foundations of the Cræsus structure and the peristyle foundations beyond. I cannot help fancying that Temple "C" was in use while "D" was being erected, which would give a reason for so much of the walls of this, and Temples "A" and "B" within, not having been entirely swept away. The drain passing through the western wall of the cella of Temple "D" helps to confirm my surmise.

Mr. Spiers is at a loss to understand why I have based the Archaic Restoration on Pliny's description of the number of columns. The evidence on the site accounted for 100 in the peristyle (including

four in antis) and six additional in the pronaos. No remains even of foundations were discovered on the site of the posticum, nor were any bases found in the cella, but within the latter a straight joint was disclosed, which would have a reason, if columns stood by it to support the beams of the ceiling and roof. Under these circumstances satisfactory positions were found for two columns in the posticum and 19 in the cella. Pliny can be read 100 columns, 27 given by kings, meaning those only of the peristyle, or 127 in all.

Besides, it was conclusively proved that the Hellenistic columns and walls were erected exactly upon the site, and on portions of the structure not removed of the Cræsus Temple: hence the number of columns agreeing with one another. The 27 columns mentioned by Pliny as the gifts of kings would refer only to the Hellenistic Temple, as Herodotus states that the "greater number" of the pillars of the (Archaic) Temple were votive offerings made by Cræsus. Herodotus also compares the Temple of Ephesus and Samos with the buildings of Egypt; so that even in his day the fame of the Cræsus structure must have been a household word. It was from Temple "C" that the Ephesians stretched the rope to their city to protect them from the conquering Cræsus, who shortly after became their great patron. It is also probable that the 36 sculptured columns of the Hellenistic temple were duplicates of the earlier design.

How short a time we have known that there were at least five rebuildings of the Temple. Pliny and Vitruvius could not have known of this, otherwise they would have told us. They were not scientific archaeologists, but wrote about what then existed and its traditional history, which latter generally ignores rebuilding. This can only be found by reference to contemporary writers or, as in this case, to the structures themselves, and what makes it more difficult is that each carried on the traditions of the earlier.

I am surprised to note that Mr. Spiers still clings to his idea that there were square or narrow-shaped L piers (how would Pliny have described them?) at the salient angles. Would he also have them for the inner rank of columns in the peristyle? He refers to the Heraeum at Olympia and the Erechtheum at Athens, but neither of these is a suitable comparison. The general design of the Heraeum was Doric, built of coarse stone, and was peripheral hexastyle, without an inner rank of columns to the peristyle, and the walled enclosure terminated at the ends, like Ephesus, as amphiantis distyle, no square or L-shaped piers appearing on the plan—in fact, somewhat like our Temple "C," only Doric instead of Ionic, but the walls of the latter were beautifully built and finished with yellow limestone.

The Erechtheum is a walled enclosure with three attached porticoes, each projecting from walls the full width, or more, of the portico. We have no surrounding peristyle, nor are the exterior angles

of the porticoes supported by piers. Certainly the responds against the walls are pilasters, their faces towards the columns are the same diameter as the columns just above their bases; thus I am unable to follow Mr. Spiers when he refers to these as narrow pilasters. True, their other two faces are narrow, because they have only a slight projection from the walls. This, however, is the usual custom for pilasters; certainly in the case of the Erechtheum they do not return the full width along the flanks, but only the depth of their projection from the wall, thus showing a narrow face on the flanks, and not to the columns.

Also, the Erechtheum architrave is the full width of the columns; but at Ephesus it is not more than two-thirds (measuring at the base of the shafts). This is caused by the clever design of the bracket capitals, and is probably a survival of the wooden architrave, and a great saving in material. I cannot agree with Professor Lethaby when he suggests that the architrave might have oversailed the abacus—there could be no reason for this, for the thickness of the saddle of the capital was not arbitrary and could have been increased.

Now, if a pilaster of the narrow width of the thickness of the architrave were carried down, even attached to a solid pier, it would complicate the design at the base (not to mention the capital). Such a proposal would be fatal to the beauty of the vistas; besides, the spacing of the lateral intercolumniations is opposed to this arrangement. L-shaped piers would make the second last spacing the only wide one and destroy the poetry of the design. As Professor Lethaby remarks: "It is evident that the last two bays at each end were made wider in preparation for the very wide columniation of the fronts." I should have had great pleasure in adding an Ionic dentil course, as Mr. Spiers and Professor Lethaby suggest; but if this did occur it would have to be placed upon, or more probably set back, to the point at which I show the bed-mould, as the sunk soffit of the corona was found to be continuous. I prefer to suggest that the corona in wooden construction represents a fascia, probably decoratively painted, covering the ends of the beams; this I have removed in the wooden construction shown to the entablature of the restored cloister (the pillars, by the way, are suggested of marble).

Mr. Spiers seems to have overlooked the fact that the capitals were in reality brackets. The proportion of the abacus over the volutes supported the lateral architraves, and the central portion (over the saddle) the transverse architrave which passed over the inner rank to the walls. I also suggest that the face of the entablature as seen on the exterior up to the top of the corona is similar on the inside and also to the inner rank. This would make the corona a continuous corbel course, materially reducing the span of the wooden beams of the roof.

If the ceiling were lowered there would be little

architrave showing to the inner rank, and independent beams would be required, and not the ties to the roof, which are a necessary part of the construction. The feather edge Mr. Spiers mentions is not less than 2 feet in thickness above the inner side of the wall over the outer rank of columns, so under these circumstances there is ample allowance for the timbers to rest and unite on the outer wall. Now I come to what Mr. Spiers calls the peculiar break in the pediment. This is only the returning for a short distance of the carved parapet to the flanks, and acts as a substitute for the squaring of the usual acroteria. The parapet at its rear measured about 2 ft. 6 in. in height. Surely this is an excessive height to have been carried up the pediment. (This to Temple "C" at Selinus could not have been more than 18 inches.) Besides, it would necessitate high and heavy acroteria, and would greatly increase the width of the tympanum, which is already amply wide enough, and if broadened would greatly raise the acroterium at the apex, especially as seen from the rear. To obviate this last and the high parapet up the pediment Mr. Spiers suggests that the inner side of the gutter was raised considerably, or rather the gutter deeply sunk to a depth of about 18 inches in the solid marble. No vestige of such a form was found, but I certainly surmise that the terra-cotta tiling did not come right down to the bed of the gutter, the last few courses being represented by solid blocks of marble. This would preclude such a catastrophe as he suggests might occur if there were a sudden thaw. Snow and frost are known in this portion of the Levant, but these are not to be dreaded like sudden hurricanes and thunderstorms with torrential rains, sharp and short in duration, often leaving devastation in their train.

Mr. Spiers misunderstands my meaning of a low-pitched roof. I consider a low pitch is when tiles will remain in position without the aid of pins or nails. The fragments of tiles found were innumerable and of excellent manufacture, and in such positions as to show they were anterior to the Hellenistic Temple. Marble tiles were evidently replicas of a stereotyped design.

The angle given to the pediment is 18° . I did not venture to make it less as the façade is so wide and low. Unfortunately we have no octostyle pediment of such early date remaining to give a precedent.

I hoped Mr. Spiers would have drawn attention to the beauty and variety of the bases, which I should like to see revived in modern work. Why always have the ordinary simple attic base, the very portion the passer-by looks at? Also one can see by these capitals how a three-fourth attached column may carry complete pulvins of the volutes, and not, as our modern designers do, blindly follow the Renaissance by burying one-fourth of the capital in the wall, which to my mind is shirking the problem, as well as being altogether unsightly, and surely incomplete in design.

A. E. HENDERSON, R.B.A.

REVIEWS.

ARCHITECTURAL SOURCES IN NATURE.

Prof. M. Meurer, "*Vergleichende Formenlehre des Ornamentes und der Pflanze.*" Dresden, 1909.

In the early part of the last century Inwood wrote a pamphlet entitled "Of the Resources of Design in the Architecture of Greece and Egypt and other Countries, obtained by the Studies of the Architects of those Countries from Nature." He argued that "we cannot contemplate with too high an admiration the beautiful productions of the ancient architects of Athens; and possibly we might aspire to elevate ourselves to the same high intellectual perfection by zealously striving to discover and to pursue the course of study by which those architects advanced." The architect's first effort, he continues, was to learn what was known up to his own time, and then he endeavoured to enter on the resources of nature and "to open the volume of nature's designs." . . . "Their course of study may become ours, and we ought to emulate to produce other and equal varieties of design to the architects of those periods whose works so justly merit our wonder."

This study was the observation of organic forms in nature, which were, he considered, the sources of the more abstract forms, not entirely conditioned by structure, found in Greek architecture. His comparisons are, in the main, between these architectural details and shells, crystals, fossils, plants; and although at the present day probably not one of his detailed relations would be admitted, yet his instances are interesting as examples of structural forms in nature. A symbol of this preoccupation of his may, I think, be found on the perspective plate of his Erechtheum, where an Ionic capital is brought in which has volutes adapted from the fossil ammonite. His theory and intention exactly anticipate those of a learned German archaeologist who has just issued a very large volume devoted to the same double purpose of showing that one of the sources of ancient art is this everlasting spring of which we parched moderns may drink and be refreshed, and also of tracing the actual links between nature and ancient art.

Prof. Meurer, of Dresden and Rome, who has sent me a copy of his fine work for review, had for many years made a minute study of Greek ornament. In the Catalogue of British Museum Sculptures (1904) he is referred to as having first identified a capital which has been in the Museum for a century as having come from the Nike Temple. In the meantime he has been drawn more and more into special research as to the origins of ornamental design; the origins in antiquity behind the developed ornaments of later schools, and origins behind antiquity itself in the great all-source, Nature. He has published a large series of wall diagrams,

prepared especially for art schools, of selected plant forms drawn in a simplified, analytical way which he rightly thinks should prove useful in modern design. Undoubtedly they *should* be stimulating if we had the ability to absorb such suggestions in due measure, as the Greeks did, and the Japanese do. But, alas! there is a subjective basis for art as well as outward sources, and that twisted mirror, the modern mind, is amply able to distort sweetest nature into repulsive forms. Certainly, the "New Art" of the last twenty years has been at least a refraction, if not a reflection, of nature.

The volume now issued contains some 600 pages of text and 2,000 figures, large and small, in which the author sets out his conclusions as to the historical derivation of ornament from plant-life as shown in the art of Egypt, Assyria, Greece, and later ages, and I may say at once that these conclusions seem in the main to be demonstrated in a way that has never before been done. The difference between Inwood and Professor Meurer is that between an old and a modern dictionary, between mere guesses at etymologies and the actual tracking down of a word through all its stages. The instinct that architectural forms might be explained if we could reach back to their origin was always right, but it was only when a vast mass of facts had been collected that it became possible to follow a firm trail back to the point of departure.

Even while writing this, and having in mind the guesses of the past, I feel how visionary much of this sort of theorising on origins may be, for there are not only false analogies but many double and complex origins; but with all this Professor Meurer's book for the most part, I am convinced, rests on firm evidence.

One division of his work is a full and valuable study of the acanthus: first the natural leaves, bracts, and buds, which are then compared with paintings on the white Athenian vases, and with architectural carving, which is followed through Roman and Romanesque art. The influence of acanthus foliage is traced still beyond even into Gothic sculpture, where the "crocket" forms of the early caps evidently derive from the old tradition—now in the very blood of art for over a thousand years—of bending over the tips of acanthus leaves. Ferns and other local plants modified the detail, but the architectural form was classical. It is somewhat curious to note that Gothic carving, which began with the acanthus, ended with the allied thistle—is this a case of atavism? In this study Professor Meurer shows that the acanthus plant first appeared in art on the white funereal vases about the middle of the fifth century. A great number of these vases have figures painted on them on either side of a grave stele—such steles of an early date, terminated above with a palmette ornament like the well-known antefix of the Parthenon; but many of the white vases show a bunch of acanthus taking its place while other leaves of the plant spring out around

the base of the stem. A very good example is shown in the illustrated catalogue of the late Exhibition of Greek Art at the Burlington Fine Art Society's Rooms. Allusions by classical authors show that the acanthus was a funereal plant associated with the grave much as Orientals to-day associate the cypress, which may be seen carved on many a Turkish tomb. Even Vitruvius, it may be recalled, makes the Corinthian capital have its origin in a suggestion derived from an acanthus plant growing by a grave. The figures given by our author fully illustrate the first coming in of acanthus foliage; he suggests further that some of the grave-stones were round, and the transition to the Corinthian capital would thus be more of a spontaneous growth of the carved foliage than an invention. On the capitals, as on many of the steles, the acanthus is placed as a sort of calyx containing springing scrolls. The first architectural use of the acanthus was probably made at the Erechtheum, where the anthemium ornaments spring from calyces formed of bracts of acanthus. The very rudimentary acanthus ornament of the architrave of the great north door is a row of simple bracts.

Another division is devoted to the origins of the Ionic column, and Professor Meurer's analysis leaves no room for doubt that it is a transformed Egyptian lily-pillar, with possibly some Assyrian elements. In the early Ionic capitals of Neandria the scrolls (petals) are still divided and spring vertically, while between them is a palmette representing the other petals. Vestiges of this treatment continued long, as in a small capital in the British Museum figured by Inwood. The divided scrolls were also retained in the typical Ionic Anta capital, like those of Priene in the British Museum. The earliest known example of this kind of capital is one found at Megara illustrated on p. 505, but there are archaic prototypes in Cyprus (p. 493), and in these even the triangular petal of the original lily design still remains. In the Egyptian lily capitals there are curious appendages falling out of the volutes on either side; these seem to furnish the origin of the "honeysuckle" ornaments in the full Ionic capital which fill the inner angles against the volutes.

Dr. Evans, in an article in the *Hellenic Journal*, 1901, on "The Mycenaean Tree and Pillar Cult," anticipated from another point of view much that is laid down here as to the Egyptian prototypes of the Ionic order, and he gave a series of intermediate forms from Mycenaean sources. He speaks of "the capitals derived from the Egyptian lotus-type," and of the "vegetable columns of Egypt derived from forms of the lotus and blue water-lily," and says that they were in their nature sacred. It is this sacred element derived from far-off ages when pillars represented Deity—an offshoot of which may, I think, be found in the Caryatid, and the terminal figures of Hermes—that underlies the conservative and reverent regard of classical archi-

teets for the Column, which, through the ages, has been the very type of architecture.

W. R. LETHABY [F.].

SANITARY ENGINEERING.

Sanitary Engineering: A Practical Treatise on the Collection, Removal, and Final Disposal of Sewage and House Refuse, and the Design and Construction of Works of Drainage and Sewerage. By Colonel E. C. S. Moore, R.E. Third Edition, revised and in part re-written by E. J. Silcock, M.Inst.C.E. 80. Lond. 1909. 2 vols. Price £2. 2s. net. [B. T. Batsford, 94 High Holborn, W.C.]

Owing to the death of the original author, Colonel Moore, this standard work has been enlarged and revised by Mr. Silcock, and now appears in two volumes instead of one: Vol. I. dealing generally with the constructional work of sewers and drains, and with the appliances, materials, and apparatus used in conjunction therewith; and Vol. II. with the different methods of the disposal of sewage, together with various Government recommendations and regulations. The first three chapters of Vol. II., however, should have been placed at the end of Vol. I., as they deal with the general subject-matter of that volume. A still better arrangement would have been to divide the work into three volumes, the first dealing generally with the construction of sewers (and containing Colonel Moore's tables of velocities), the second with the construction of house drains and with the various forms of sanitary apparatus, and the third with the disposal of sewage, and to have sold each volume independently of the others. In that case the second would have been the one of most use to architects, the other two concerning chiefly the borough engineer, dealing with the drainage of large areas, not of single houses, and for whom undoubtedly the work is written.

The books are well printed (with remarkably few typographical errors for a work of this size), and are replete with excellent illustrations and with plans and sections—to scale—of various appliances and constructional details, a precedent that might well be followed in other technical works. A few errors still appear after revision, as, for instance, the recommendation that waste pipes from baths should always discharge open into cast-iron heads. This is not allowed in many London districts. Several references are still made to the old London "vestries," which gave place nearly ten years ago to the "boroughs." And the chapter on sanitary apparatus for houses might have been more completely brought up to date; for example, the modern porcelain-enamelled bath, which is so generally used at the present day in better-class work, is dismissed in a couple of words. In a few places also there exists slight confusion in the same chapter between the descriptions of house drainage and sewer work.

The work contains a long and most interesting

discussion on the advantages and disadvantages of placing an intercepting trap between the main drain of a house and the connection to the public sewer. There is also an excellent chapter on "Destructors" at the end of Vol. II., and in connection therewith a further useful chapter on chimney-shaft construction.

The revised work forms a most useful and valuable addition to the sanitary engineer's and borough surveyor's library, and the architect will find in it practically all he requires to know in the matter of house drainage and sanitary appliances, together with information as to the various methods of sewage disposal in those districts where public sewers are not available.

DIGBY L. SOLOMON, B.Sc.Lond. [A.]

STEEL CONSTRUCTION.

The "Illustrated Carpenter and Builder" Technical Manuals. No. 19.—Steel Construction—An easy Introduction to the Science of designing and building in Steel. [London: John Dicks Press, Ltd., 8, Temple Avenue, London, E.C.]

This little book is intended to serve merely as an introduction to the study of steel construction, and endeavours to explain its principles without any excursions into the field of mathematics. In a series of chapters the methods of forming the various parts of buildings in which steel is employed—beams, columns, roofs, floors, and the rest—are described; and it is shown how nowadays many structures are erected around a skeleton of steel disposed in as complete and logical a fashion as the bones in the human body. A work of this kind, that can explain all these things to the uninitiated in a clear and straightforward way, should be a very useful one. Unfortunately, in an excess of zeal to impart information to those who have not had the advantage of a liberal education, the present book sometimes overshoots the mark; as may be seen, for instance, in the attempt to explain the nature of bending moments without mathematics, without diagrams, and unaided even by the use of logical argument. It is unfortunate, too, that the work should have appeared without the name of any author, or even editor, on the title page. A perusal of the preface, however, discloses the information that the first eleven chapters were written by Mr. Herbert Chatley, B.Sc., and are reprinted from the "Illustrated Carpenter and Builder." The twelfth chapter, an interesting one, describing the construction of the "Morning Post" offices and Messrs. Selfridge's building, was compiled on information supplied by Mr. S. Bylander, engineer to Messrs. Waring and White. And the last chapter, on "cleaning and painting steelwork," which, by the way, seems a little out of place in an elementary work of this kind, consists of extracts from a paper read before the Paint and Varnish Society by G. Depierres.

Cork.

HENRY H. HILL.



9 CONDUIT STREET, LONDON, W., 12th June 1909.

CHRONICLE.

Special General Meeting (By-laws).

A Special General Meeting for the consideration of the Draft By-laws under the new Supplemental Charter was held on Monday, 24th May, and twenty-seven out of the eighty-three were disposed of before the Meeting adjourned. The result is recorded in the Minutes printed on a later page of the present issue. The debate was to have been resumed at the conclusion of the Business Meeting on the 7th June; the business on the paper for that evening, however, occupied the whole of the two hours usually devoted to an Institute sitting, and at its close it was decided to further adjourn the By-laws debate to Monday, 14th June. A report of the discussion at both meetings will appear in the next issue.

The Annual Elections.

At the Business General Meeting of Monday, 7th inst., the Officers, Council, and Standing Committees for the ensuing Session were declared duly elected, in accordance with the Scrutineers' Report, as follows:—

THE COUNCIL.

President.—Ernest George.

Vice-Presidents.—Professor Reginald Blomfield, A.R.A., M.A.Oxon.; Alfred Wm. Stephens Cross, M.A.Cantab.; Edward Guy Dawber; James Sivewright Gibson.

Hon. Secretary.—Henry Thomas Hare.

Members of Council.—John James Burnet, A.R.S.A. (Glasgow); Max Clarke; William Adam Forsyth; John Alfred Gotch, F.S.A. (Kettering); Alexander Graham, F.S.A.; Edwin Thomas Hall; George Hubbard, F.S.A.; Henry Vaughan Lanchester; Edwin Landseer Lutyens; Mervyn Edmund Macartney, F.S.A.; Charles Edward Mallows; Ernest Newton; Andrew Noble Prentice; Halsey Ralph Ricardo; John Slater, B.A.Lond.; Leonard Stokes; Paul Waterhouse, M.A.Oxon.; Edmund Wimperis.

Associate Members of Council.—Alan Edward Munby, M.A.Cantab.; Professor Charles Herbert Reilly, M.A.Cantab.; Herbert Winkler Wills; Arthur Needham Wilson.

Representatives of Allied Societies.—Frederick Batchelor, A.R.H.A. (Royal Institute of the Architects of Ireland); George Bell (Glasgow Institute of Architects); George Thomas Brown (Northern Architectural Association); Arthur Stansfeld Dixon, M.A.Oxon. (Birmingham Architectural Association); Thomas Edgar Eccles (Liverpool Architectural Society); Mowbray Aston Green (Bristol Society of Architects); Percy Robinson (Leeds and Yorks

Architectural Society); John Watson (Edinburgh Architectural Association); Percy Scott Worthington, M.A.Oxon. (Manchester Society of Architects).

Representative of the Architectural Association (London).—Henry Tanner, jun. [F.].

THE STANDING COMMITTEES.

Art.—Fellows: Walter Henry Brierley, F.S.A.; Edward Guy Dawber; William Flockhart; James Sivewright Gibson; Henry Thomas Hare; Professor William Richard Lethaby; Edwin Landseer Lutyens; Edwin Alfred Rickards; John William Simpson; Paul Waterhouse, M.A.Oxon.—*Associates:* William Henry Bidlake, M.A.Cantab.; Arthur Thomas Bolton; Sidney Kyffin Greenslade; Thomas Geoffrey Lucas; Walter John Tapper; Septimus Warwick.

Literature.—Fellows: Alfred William Stephens Cross, M.A.Cantab.; John Alfred Gotch, F.S.A.; George Hubbard, F.S.A.; Halsey Ralph Ricardo; Professor Frederick Moore Simpson; Professor Ravenscroft Elsey Smith; Richard Phené Spiers, F.S.A.; Henry Heathcote Statham; Charles Harrison Townsend; Paul Waterhouse, M.A.Oxon.—*Associates:* William Curtis Green; Herbert Passmore; Arthur James Stratton; Harry Inigo Triggs; William Henry Ward, M.A.Cantab.; Percy Leslie Waterhouse, M.A.Cantab.

Practice.—Fellows: William Henry Atkin Berry; Max Clarke; Alfred William Stephens Cross, M.A.Cantab.; George Hubbard, F.S.A.; Sydney Perks, F.S.A.; Alfred Saxon Snell; Henry Tanner, jun.; Thomas Henry Watson; William Henry White; William Woodward.—*Associates:* Edward Greenop; Edwin Gunn; Edwin Richard Hewitt; Harry John Pearson; Horatio Porter, M.A.Cantab.; Augustus William Tanner.

Science.—Fellows: Harry Percy Adams; Max Clarke; Bernard Dicksee; William Dunn; Matthew Garbutt; Francis Hooper; Charles Stanley Peach; Sydney Perks, F.S.A.; Herbert Duncan Searles Wood; Lewis Solomon.—*Associates:* Henry William Burrows, F.G.S.; Edwin Richard Hewitt; Alan Edward Munby, M.A.Cantab.; Digby Lewis Solomon, B.Sc.Lond.; Ernest William Malpas Wonnacott; Ernest Alexander Young.

Auditors.—John Hudson [F.]; Charles Edward Hutchinson [A.].

The Scrutineers' Reports giving details of the voting form part of the Minutes, pp. 563-64.

Mr. Hubbard's Motions.

At the Business Meeting of the 7th inst. the following motions were on the Agenda to be brought forward by Mr. George Hubbard, F.S.A. [F.]:—

1. That in the opinion of this Meeting the circular letter enclosed in the envelope accompanying the Voting Papers for Election of Candidates to the Council and Standing Committees does not correctly represent the policy of the members of the Institute, as embodied in an adopted report at a General Meeting held at the Institute on 4th March 1907.

2. That this Meeting desires that in future no circular letter be posted in the envelope containing the ballot papers, which has not first received the approval of the Council.

Mr. Alfred W. S. Cross, M.A.Cantab. [F.], had given notice that he would ask the following questions respecting the circular letter above referred to:—

1. Was the circular letter an official or a private note?

2. If official, who authorised the signatories to the circular to issue it?

3. By whose authority was it determined to vary the procedure relative to the Bill to be submitted to Parliament?

4. Is there any special power vested in the high officers of the Council to vary a decision of the General Body?

5. Do the officials consider that they are entitled to attempt to influence the voting by issuing a circular letter?
6. Are the signatories to the circular prepared to affirm that their action did not influence the voting?
7. If not, what interpretation do they put upon the concluding two paragraphs of the circular letter?
8. Otherwise, how do the officials justify their action in introducing conditions precedent to the application to Parliament for a Bill?
9. Is it not the fact that the Council should carry out a mandate of a General Meeting?
10. How is it possible for the Council to do this if the high officers determine upon taking an independent action?
11. Had the signatories to the circular letter contemplated the possibility that they might render the election null and void?
12. Will the signatories to the circular letter explain their reasons for influencing the Council to pass a vote of censure upon two of its members?

Mr. HUBBARD, in introducing his first motion, said: For some years I have been watching the development of the Registration Movement, and as each step in advance is made I am anxious to see that it is securely held and that no retrograde or back-sliding movement is allowed to hinder the fulfilment of the great aspirations of the vast majority of the members of the Institute. The growth of the movement for the Statutory Qualification of Architects is very shortly shown in the Reports submitted to the General Meetings on 3rd April 1906 and 4th March 1907, and in the resolutions which were then passed. These reports and resolutions represent the official adopted policy of the Institute, and, if this Meeting finds that that circular letter signed by the President, the four Vice-Presidents, and the Hon. Secretary does not accord with that policy, I hope that the Meeting will not hesitate to support the resolution of which I have given notice. It must be remembered that in the early days of the movement there were two factions in the Institute holding opposing views, and, in order to thoroughly investigate the question, the Council formed a Committee, known as the "Registration Committee," which was composed of members holding the opposing views, with the President of the Institute as its Chairman. The result of this Committee's work was naturally a compromise between the contending views, and this compromise is embodied in a report submitted to the General Meeting on 3rd April 1906. The ardent Registrationists relinquished the "penalising proposal as to the registration of the title of 'Architect,'" as "the Committee felt that unless the profession could approach Parliament with approximate unanimity there was little chance of getting any contentious measure passed. The Committee therefore recommended that at present the Institute should confine itself to attempting to obtain Parliamentary recognition of its membership; an attempt which it was believed would meet with very general support." The principles of this Report were unanimously adopted at the General Meeting held on 3rd April 1906, and the following resolutions were passed:—

1. "RESOLVED, UNANIMOUSLY, That the general principles of the Report and Recommendations of the Registration Committee, dated 20th March 1906, be adopted, and the details referred to the Council for further consideration and report to the General Body."
2. "RESOLVED, UNANIMOUSLY, That the Council be requested to take the necessary steps, when the scheme in accordance with the first Resolution is perfected and approved by the General Body, to apply to His Majesty the King for a Revised or Supplemental Charter, and to prepare and present a Bill to Parliament."

It was not till 4th March 1907 that the Council again reported to the General Body, and Section I. of their report

says, "The Council have had under their consideration the Report and Recommendations of the Registration Committee adopted in principle at the General Meeting held 3rd April 1906, and have the honour to report as follows:— That the Institute should endeavour to obtain Parliamentary recognition of its membership;" and later on it says in Section V. that "a Revised or Supplemental Charter should be applied for," and that "when this has been done an Act of Parliament should be applied for as soon as practicable." Now I submit that the official statement of the President, the four Vice-Presidents, and the Honorary Secretary, in which it appears that, "as soon as all architects are thus practically united within the Institute, an opportunity will be afforded of considering the possibility of submitting a Bill to Parliament," is at variance with the adopted reports of the General Meetings of 3rd April 1906 and 4th March 1907, wherein it is shown that we are united and instructions are given to the Council to prepare and present a Bill to Parliament. The wording of the circular certainly implies that we are not united, but that when we are united an opportunity will be afforded of considering the possibility of submitting a Bill to Parliament. I am not asking the Meeting to express an opinion as to the motive which inspired the wording of this circular, or whether that statement was the result of accident or design. The question is one of fact and not of opinion, and I appeal to the Meeting on this account to support my resolution—viz., "That in the opinion of this Meeting the circular letter enclosed in the envelope accompanying the voting-papers for election of candidates to the Council and Standing Committees does not correctly represent the policy of the members of the Institute, as embodied in an adopted report at a General Meeting held at the Institute on 4th March 1907."

THE PRESIDENT (Mr. ERNEST GEORGE): The Circular of the 10th May having been adopted and approved by the Council, it is practically the Circular of the Council. Its purpose was to represent the policy adopted by the Institute, and to record that the first stage, the granting of the Charter, had been attained, and that shortly it would be possible to proceed with the second part of the adopted policy. I assume that this motion is not brought forward in a contentious spirit, and that Mr. Hubbard has the interests of the Institute at heart, and I appeal to Mr. Hubbard, in the best interests of the Institute and of our art, to withdraw his resolution without debate. A debate on a resolution of this kind must tend to much which is undignified and mischievous. We are here for the advancement of architecture, and not for recrimination. I trust Mr. Hubbard will take a large view of the matter and consider the general good. I shall be quite pleased afterwards to reply to the questions of Mr. Cross if he thinks suitable to address them to the Chair.

Mr. HUBBARD: I can assure you, Mr. President, that there is no animus at all in bringing forward this resolution. I have really and sincerely the interests of the Institute at heart, and I desire above everything connected with my profession to see an Act of Parliament applied for as soon as practicable in accordance with the adopted policy of the Institute. If this Meeting wishes me to withdraw my motion I will do so. I shall feel at any rate that I have done my duty in bringing to the notice of the General Body that there is in my opinion a contradiction between the adopted policy of the Institute and the policy which is set out above the President's name and that of the Vice-Presidents and the Honorary Secretary in the circular letter sent out with the balloting papers. I desire always to follow the lead of the President, but I would personally rather not withdraw the resolution, because, as it appears to me, this is not a question of feeling, it is a question of fact; and the fact is one which ought to be recorded without any ill-feeling towards anybody.

Mr. WILLIAM WOODWARD [F.], to be in order, formally

seconded the resolution, but said that if the signatories to the circular would at once state that Mr. Hubbard had misinterpreted the particular paragraph to which he referred, and that it was really their intention, as he gathered it was, to apply for an Act of Parliament as soon as practicable, the whole difficulty would be solved, and the debate might close at once.

MR. MACRICE B. ADAMS [F.]: What we have really to consider with regard to this circular is not what the Council exactly intended, but what is the impression this publication must have had upon the electors to whom it was addressed in connection with the ballot papers with which it was sent.

THE PRESIDENT: That is down as a question which is coming later.

MR. MAX CLARKE [F.] said that the impression the circular conveyed to his mind was that the signatories to the paper wished the remainder of the Institute to believe that they were practically uniting all architects within the Institute, and that then "an opportunity would be afforded of considering the possibility of submitting a Bill." What, however, he had always understood was that as soon as the Supplemental Charter was granted the Institute (or the Council who carried out the directions of the Institute) would actually promote a Bill in Parliament as soon as practicable. Though he fully agreed with the resolution, he thought the President's suggestion to drop it altogether was an extremely wise one. If the resolution were put to the Meeting he should vote for it. But if it passed, it would not do the slightest good to anyone. He therefore supported the suggestion that Mr. Hubbard withdraw the resolution.

MR. J. NIXON HORSFIELD [A.] said he hoped the resolution would go to the Meeting, and that it would be negatived. Mr. Hubbard had failed to make out his case. He had gone back into the ancient history of the registration movement, and had quoted from a report in which it was stated that it would be absurd for the Institute to go to Parliament for powers of any kind unless it could show practical unanimity among its members. The letter complained of complied with that report, saying that when we had practical unanimity in the Institute we could consider the question of going to Parliament. Mr. Hubbard had taken it for granted that we had already unanimity in the Institute.

MR. HUBBARD, interrupting on a point of order, said that Mr. Horsfield had misquoted the passages referred to from the Report. The document, as printed in the JOURNAL of 7th April 1906 read: "It is generally admitted by the advocates of the present draft Bill that the only chance of getting Parliamentary powers to carry out such a penalising proposal as the registration of the title of architect would be: (1) by placing the registration in the hands of a Board partly composed of members outside the Institute, though it is suggested that the Institute should be largely represented upon it; and (2) by exempting from its operations all the members of the Institutions of Surveyors and Civil Engineers. It is also generally admitted that the standard for admission to such registration would have to be a low one. The Committee believe that unless the profession can approach Parliament with approximate unanimity there is little chance, in the present state of public business in the House of Commons, of getting any contentious measure passed." Then followed the pith of the thing: "The Committee therefore recommend that at present the Institute should confine itself to attempting to obtain Parliamentary recognition for its membership, an attempt which, they believe, would meet with very general support."

MR. HORSFIELD, continuing, submitted that they had not got approximate unanimity of the architectural profession represented by the Institute. They had, he supposed, the majority of English architects in the Institute, and he should be sorry to hear that that majority were definitely

in favour of registration and prohibition. The steps which were outlined after careful consideration were gigantic steps. It had taken some years to achieve the first, that is to say, to obtain the new Charter; and having done so it was absurd to suggest that simultaneously, or immediately following, they should take the subsequent step of going to Parliament. They had, first of all, to gather into the Institute a large number of architects as Licentiates. When this was done the Institute, in his opinion, would stand much more firmly than any registered profession. If, however, these outside architects were not got in, the Institute would, as before, be unable to go to Parliament with any degree of reason. Mr. Hubbard, as he understood, did not object to the letter except in so far as it put unanimity before promotion of a Bill—that is to say, practical unanimity, for he should be surprised if they did have unanimity on the question of registration and prohibition. They had heard from professional men and knew it to be the fact that registration was ridiculously ineffectual without prohibition, and artists must be all agreed that art could never be registered.

A MEMBER: We must have come to some sort of understanding. Are we unanimous in desiring registration, or are we not?

THE PRESIDENT: That is not the question at the present moment.

MR. L. JACOB [A.] said that no possible benefit could result from this discussion, and moved that the question be now put.

MR. H. H. STATHAM [F.] seconded the proposal, adding that when he received the circular he simply read it as an expression that the Council intended to do what had been originally agreed upon, but that in their consciences they did not like to promise too much.

SIR ASTON WEBB, R.A., rising to speak, Mr G. A. T. MIDDLETON [A.] objected on a point of order that no speech or discussion could take place on the motion that the question be now put. The President invited Sir Aston to continue; the Meeting, he thought, would be glad to hear him.

SIR ASTON WEBB, R.A., *Past President*: My only excuse for speaking is that I have had considerable knowledge of this matter from the beginning. I hoped, now I had reached the old fogey stage, that I should have been allowed to fall out of the politics of the Institute, but I find myself here again deeply interested in this question. The matter very closely concerns the honour of our Institute. I cannot help thinking that Mr. Hubbard's motion takes very much the form of baiting our President. Looking at it dispassionately, it accuses the President of sending out a wrong description of the policy of the Institute. The President is not asked, as he might have been, to explain what was intended, but the Institute is asked by the motion to say that the President is wrong, and that the document does not correctly represent the policy of the members. Put in that way, it seems to me a serious thing, and when it is brought forward by colleagues of the President on the Council, from whom he might expect to receive loyal support, I think it is our duty to support the President, and to say that this motion shall not be carried. How could any Government exist if the members of the Cabinet were publicly to accuse the Prime Minister of misrepresenting their policy? Apparently these gentlemen think that they only are to be allowed to express their views, and we are to have no guidance and no instruction from our President and Vice-Presidents. That is not a position any President should take. I like to see him express an opinion and take the lead, and I think we ought to be glad that he does so. With regard to the particular matter now before us, the point of the motion is—that it does not correctly represent the policy of the members of the Institute. But to my mind it does quite correctly represent that policy. I was on the first Committee when this registration question came up; I believe I had the honour of suggesting it; and I was

present at the meetings when we heard evidence on both sides with regard to registration. The recommendation of that Committee was that the Institute should apply to Parliament for Parliamentary recognition of our membership. That was the compromise come to between the two bodies. Those who did not agree to registration gave way, and those who wanted registration gave way, and the Committee decided to recommend the Institute to that effect. This report was brought before the Council and approved of in principle, and it was afterwards brought before the General Body and approved of, and it was resolved that an Act of Parliament should be applied for as soon as practicable. I have no hesitation in saying that as soon as practicable meant after the new Charter had time to work and we had got into the Institute the fresh members that we hope to get, so that we could confer together and see whether it was not practicable to go to Parliament for the Bill. For it is useless going to Parliament without unanimity; unless we do, Parliament will not consider it. That is what this circular says, and when I read it it never occurred to me to read it in any other way. I have no quarrel with the proposer of this motion other than I have said. I have had the pleasure of serving on Committees with him; we sat on this Registration Committee together; it is only a real sense of duty and loyalty to our President that makes me say anything at all. I was one with others who urged him to take the post of President of the Institute. With his artistic temperament, if he will forgive me saying so in his presence, he would gladly have taken a less conspicuous part in our affairs. One of the arguments urged with him was that he would find the office of President much easier to fill than he expected, for he would have the united and loyal support of all the members of the Institute. That argument, I believe, had its effect, and he kindly consented. I sincerely hope that nothing will happen to-night to falsify these representations, or to suggest that our Institute would be willing to put a man in so onerous a position as President without at the same time being ready to give him generous and loyal support. Therefore I sincerely hope the Meeting will reject this motion which, as it appears to me, is both unjust and ungenerous.

Mr. A. W. S. CROSS: May I call your attention to the exact wording of the Resolution passed at the General Meeting on the 3rd April 1906? The resolution is: "That the Council be requested to take the necessary steps . . . to apply to His Majesty the King for a revised or supplemental Charter, and to prepare and present a Bill to Parliament." There are no conditions attached; it is absolutely unconditional.

Mr. J. MACVICAR ANDERSON, *Past President*: The whole thing, Sir, appears to me to be very trifling, and not worthy of this Institute. These gentlemen want the thing done at once. You, Sir, and the Vice-Presidents and the Honorary Secretary prefer to give the matter your consideration, which in my humble opinion it ought to have, and I support you thoroughly in the view you have taken up.

Mr. Hubbard's motion being then put to the Meeting and voted upon by show of hands was declared lost, 47 voting for and 78 against it.

Mr. HUBBARD: I have my second resolution to bring forward, and I think it is one that ought to appeal to everybody as being a perfectly reasonable resolution; for it is, I submit, an extremely dangerous precedent to allow a letter to be forwarded in the same envelope with the balloting papers. There is no saying how such a practice might become abused in the future, and I think it ought to be stopped in the first instance. This particular circular was posted in the balloting envelopes to every member of the Institute before the Council had had an opportunity of seeing it, or revising it in any way. I therefore move, "That this Meeting desires that in future no circular letter be posted in the envelope containing the balloting papers which has not first received the approval of the Council."

Mr. H. HARDWICKE LANGSTON [A.] seconded.

THE PRESIDENT: As this is a matter of the conduct of business by the Council it is for the Council to regulate its own proceedings, and I do not think it is within the province of this Meeting to instruct the Council how their business should be transacted. The Charter is definite on the point.

Mr. LANCHESTER: I quite agree, Sir, with Mr. Hubbard, and I wish to support him in this case. I voted against him just now because I believe that this circular does express the policy of the Institute; but it is a dangerous thing to send out a document in this way, and I hope it is a precedent which will not be followed in the future.

Sir ASTON WEBB suggested that the resolution somewhat modified might commend itself to the Meeting. He suggested the opening words might read: "That it be referred to the Council to consider as to the desirability in future." After what had been said he thought the Council would probably consider that it might not be desirable. But the matter should be referred to them for consideration and report.

Professor REGINALD BLOMFIELD seconded the suggestion.

Mr. HUBBARD: May I at once say that I brought forward this resolution in those same words before the Council meeting, and I was unanimously opposed by every member present except one? I am therefore not inclined to let this matter go to the Council.

Mr. H. SHEPHERD [A.] asked leave to point out that By-law 30 was very explicit as to the form and despatch of the voting-papers. It laid down that "the name of every member so nominated shall be added to the said list, which, with such added names, if any, shall be the voting list for the election. The names of all candidates for election shall be printed in the same type and in alphabetical order. On the back of this list shall be printed directions for its use by the members." It was evident that nothing more could be enclosed in the balloting envelope. The Council must not go beyond the By-laws in the matter of the elections, and in sending out this circular letter with the balloting-papers they were acting directly contrary to By-laws.

Mr. J. J. BURNET, A.R.S.A. [F.], said that Mr. Hubbard had referred to a meeting of the Council at which the Council unanimously resolved to support the Chairman. He (the speaker) submitted that a chairman must have his prerogatives, and one of his prerogatives was sometimes under certain circumstances to act outside all by-laws. There might be circumstances and conditions under which, when the President had not the opportunity of consulting his Council, the Institute would feel that the President did right in taking a certain action not scheduled in their Constitution or By-laws. There were responsibilities attaching to the Chair of the Institute, and he was not willing to forgo a single one of those responsibilities. The Institute expected their President to meet, not only the legal constitution, but to show his wit in emergencies, and to meet those emergencies constitutionally if he had time to consult the Council; but if he had not, he was responsible to meet them immediately. Let them not withdraw any prerogative from the Chair, but rather heap responsibilities upon it. Whoever he might be, let the Chairman feel that he had to act, and that he had full responsibility of his action. He (the speaker) asked the Council the other day to pass a resolution in support of the action of the Chairman on the distinct understanding that he had not had an opportunity of consulting the Council, and that he issued the letter in what he believed at the time to be in the best interests of the Institute. That being the case, it was ungrateful for any member of the Institute to challenge it. If, on the contrary, he had had an opportunity of consulting the Council, he (the speaker) should have been the first to say that his conduct and that of his fellow-signatories was unconstitutional. But even

an unconstitutional act may be done by the Council sometimes, and he did not know that it should be allowed to go further than the Council if it had occurred. These gentlemen had not had an opportunity of consulting the Council when the letter went out, and he thought that Sir Aston Webb's proposition might be followed, and Mr. Hubbard's resolution be referred to the Council, who were elected, not to carry out the dictates of members, but to consider their resolutions; to consider the policy of the Institute, and to exercise their own brain power in carrying out what the General Body desired. Their views might not always agree with the views of the General Body, but if they continued to disagree members had it in their power to elect a fresh Council. It was wearisome, however, to be called upon eternally to explain one's policy. The Council ought to be given the impression that the General Body trusted them and were prepared to leave them to exercise their own judgment, and to believe that they would not play the Institute false, and would not let anybody else play it false. He therefore begged them to be good enough to leave this matter, as Sir Aston Webb suggested, to the consideration of the Council, so that if Mr. Hubbard's motion be carried at all it should be considered in the form of a By-law.

Mr. MIDDLETON said that Mr. Burnet's suggestion opened a way out of this difficulty—viz. that they should consider a new By-law which should state clearly what the powers of the Council and of the officials were as regards the issue of circulars, but reserving to the President, if necessary, the right of acting on his own behalf, on the understanding that he put it before the Council at the first opportunity afterwards.

Mr. EDWIN T. HALL, *Vice-President*, referring to the point raised by Mr. Shepherd about By-law 30, said that that By-law dealt with the annual elections, and simply specified the procedure to be followed. There was nothing in it that affected this question at all. It was laid down in the Charter, however, that the Council should have entire management and superintendence of the affairs of the Institute. Mr. Burnet had told them that a certain action had been done in good faith. It was not likely that a circular letter like that in question would be very often sent, because it dealt with an event which could happen only very rarely, as, for instance, on the occasion of the grant of a new Charter, and to say that under no conceivable circumstances should a circular letter be sent would be to stultify the action of the Council when it might be most necessary in the interests of every member of the Institute that such a document should be issued. This resolution, if it meant anything, meant that a circular had been sent out that was wrong. This Meeting had determined that that was not so. An emergency occurred, and it was the duty of the principal officers, whom members had honoured by electing, to take the responsibility of doing what was for the best interests of the Institute. That emergency had arisen in the present case, and to say that it should never occur again would be a very grave mistake; it would be an expression of opinion amounting practically to a vote of censure in respect of something done; and he hoped the Meeting would pause before it passed this resolution. He thought with Sir Aston Webb that the matter should be referred to the Council to consider.

Mr. LANGSTON: Either Mr. Hall is wrong in his facts or Mr. Hubbard is. Mr. Hubbard tells us that this circular letter was not the act of the Council; Mr. Hall says that it is. Can we be told what is the actual fact before we vote?

Mr. E. T. HALL: The circular letter was sent out by the signatories, and at the next Council it was approved by the whole Council with the exception of two dissentients; therefore it becomes constitutionally and legally the circular of the Council.

Professor BLOMFIELD: As the point of constitutional procedure has been raised I seconded Sir Aston Webb just now, but I believe he agrees with me in thinking that

Mr. Middleton's proposal has hit the nail on the head—that this point having been raised, and there being a difference of opinion as to the exact constitutional procedure, it ought to be considered whether it might not be met by a By-law in future.

Mr. CROSS: I should like to point out with regard to the letter that I understood Mr. Hall to say it was a matter of urgency. As a matter of fact, according to his own showing, there was no urgency whatever about it.

Sir ASTON WEBB expressed himself in agreement with Mr. Middleton's proposal.

THE PRESIDENT: We will vote, then, on Mr. Middleton's amendment.

Mr. MIDDLETON: I am not putting this forward as an amendment. I suggest that the matter be deferred for the moment, and be revived on the question of the By-laws, and if you will allow me I will draft a By-law for further consideration next Monday, when the adjourned meeting takes place.

Professor BLOMFIELD: I will second that.

Mr. MAURICE ADAMS: I should like to support Mr. Middleton's proposal. I hope we shall all insist upon arriving at some definite conclusion, if anyone can put the proposition into form. A great many of us feel that to issue the circular in the manner adopted was constitutionally wrong. The unfortunate part is that this circular should have been sent with the voting papers. A few years ago, when there was some unpleasant proceedings with regard to the matter of registration, certain electioneering manifestoes were sent round, and they were spoken against by those in authority. Now the authority does exactly the same thing in a most objectionable way. If this paper was so urgent it might have come in another envelope. I see no objection to the document itself, but I do personally take very great objection to any paper bearing upon the elections being sent with the voting-papers. Let the constituents form their own opinion, and not be given a lead or afforded an opportunity to read between the lines. It may be necessary at times for the President to advise and admonish, but it may be also necessary at times for obscure individuals to assert themselves. He hoped Mr. Middleton's reasonable proposal, which had been acquiesced in by the greatest authority in that room, Sir Aston Webb, would take a definite form, and so end all personalities.

Mr. E. T. HALL: Will Mr. Hubbard withdraw his motion?

Mr. HUBBARD: I would rather not withdraw my motion. I am simply speaking of what I believe to be a matter of principle.

THE PRESIDENT: Mr. Middleton's amendment, then, is before the Meeting.

Mr. MIDDLETON: I will do what I have said, Sir, but I do not propose it as an amendment to Mr. Hubbard. I should support Mr. Hubbard certainly.

Professor BLOMFIELD: I seconded what I thought Mr. Middleton put forward as an amendment—apparently I misunderstood. I therefore propose that a By-law be drafted dealing with the powers of the officers of this Institute with regard to issuing circulars.

Mr. MAURICE ADAMS seconded.

The amendment being put to the vote was carried by 69 to 16. It was then put as the substantive motion and declared carried by 62 to 26.

The questions of which Mr. A. W. S. Cross had given notice were not brought forward, the feeling of the Meeting, taken at Mr. Cross's request, being expressed against them.

It being on the stroke of ten, the Special General Meeting for the consideration of the Draft By-laws, adjourned from the 24th May, was not proceeded with, a further adjournment to the 14th June being agreed to.

The Annual Dinner.

The Annual Dinner of the Institute took place on Wednesday the 26th ult. in the Banqueting Hall, Whitehall Rooms, Hôtel Métropole. The President, Mr. Ernest George, was in the Chair, and guests and members present numbered altogether 175. Guests at the high table included, on the President's right, Sir Ernest Waterlow, President of the Royal Society of Painters in Water Colours; Sir Melvill Beachcroft, Chairman of the London County Council; Mr. J. S. Sargent, R.A., Mr. J. Macvicar Anderson, F.R.S.E., *Past-President*; Sir Charles McLaren, P.C., M.P., Mr. Frank Dicksee, R.A. [H.A.], Mr. Charles H. Read, LL.D., President of the Society of Antiquaries; Professor Reginald Blomfield, A.R.A. [F.], Mr. W. H. Lever, M.P., Mr. Hamo Thornycroft, R.A. [H.A.], Sir John Taylor, K.C.B. [F.]. On the President's left were Sir Aston Webb, R.A., *Past-President*; Sir Wm. Emerson, *Past-President*; Mr. Thomas Brock, R.A. [H.A.], Mr. Thomas E. Colcutt, *Past-President*; Sir Lawrence Alma-Tadema, O.M., R.A. [H.A.], the Ven. Archdeacon Sinclair, Sir Henry Howorth, K.C.I.E., Mr. Henry Morris, President of the Royal College of Surgeons; Mr. John W. Simpson, *Vice-President*; Mr. Philip Norman, F.S.A., Mr. Philip Morrell, M.P., Sir James Linton, R.I. [H.A.]. The lower tables were presided over by Mr. Alexander Graham, F.S.A., *Hon. Secretary*; Messrs. Edwin T. Hall and James S. Gibson, *Vice-Presidents*; Messrs. John J. Burnet, A.R.S.A. [F.], E. Guy Dawber [F.], Henry T. Hare [F.], and John Slater [F.]. The following is a complete list of those present:—

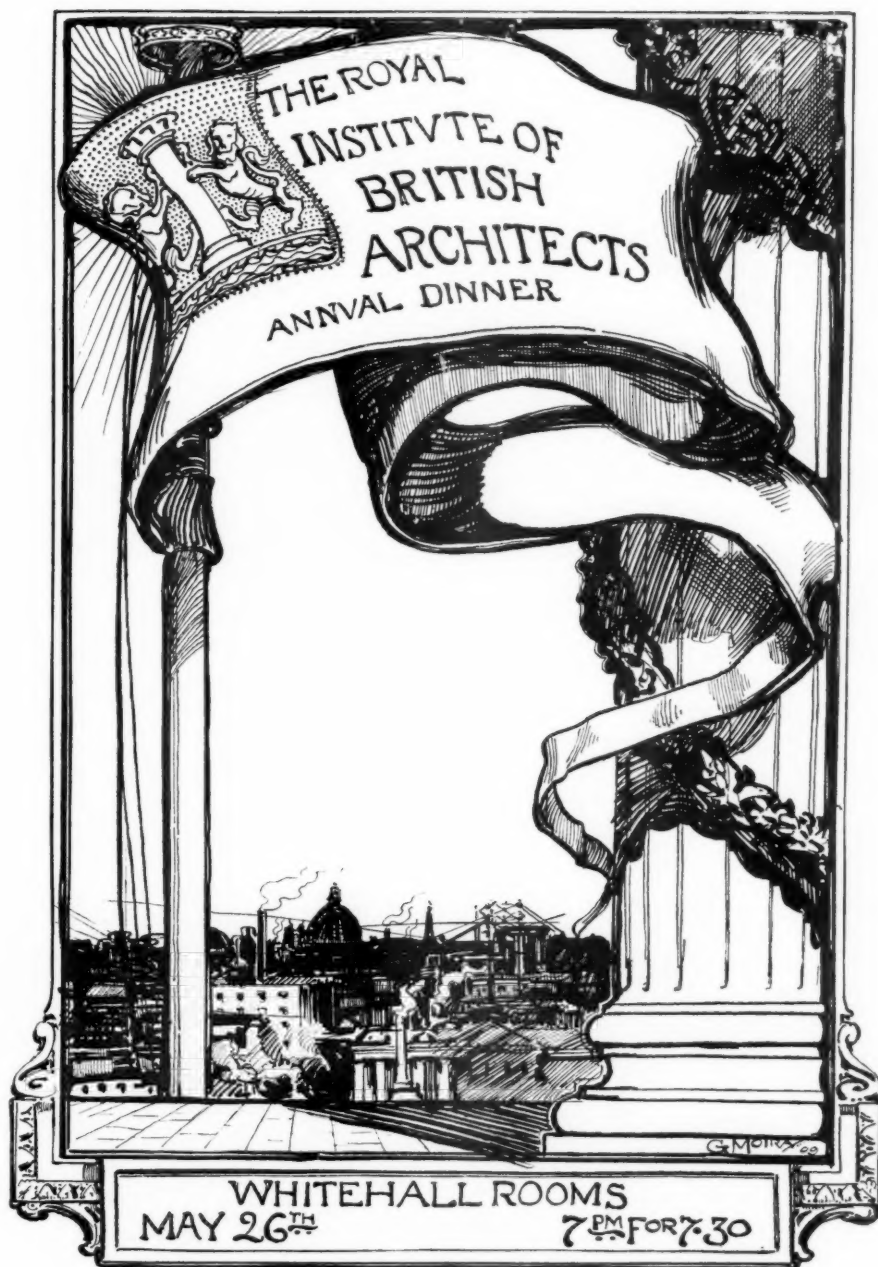
Maurice B. Adams [F.], Sir Lawrence Alma-Tadema, O.M., R.A. [H.A.], J. Macvicar Anderson, F.R.S.E., *Past-President*; R. Frank Atkinson [F.], Maxwell Ayrton [A.], Herbert Batsford, Sir Melvill Beachcroft (Chairman of the London County Council), W. C. Beetles, B. E. Bell, H. F. Bidder, Professor Reginald Blomfield, A.R.A. [F.], Detmar Blow [F.], Edward Boehmer [F.], G. E. Bond (President of the Society of Architects), Alderman Sir T. Vansittart Bowater, Thomas Brock, R.A. [H.A.], C. W. Brooks [A.], F. S. Brown, George T. Brown [F.] (President of the Northern Architectural Association), John J. Burnet, A.R.S.A. [F.], James T. Cackett [F.], Rhodes Calvert [F.], Vere Calvert, Sydney H. Caslon, Christian Christensen, F. Dave Clapham [A.], Max Clarke [F.], S. D. Clippingsdale, M.D., Thomas E. Colcutt, *Past-President*; John Collings, Howard Colls, A. S. Cope, A.R.A., Hubert C. Corlette [F.], Alfred W. S. Cross [F.], Arthur G. Cross, E. Guy Dawber [F.], Frank Dicksee, R.A. [H.A.], C. Fitzroy Doll [F.], David G. Driver, *Secretary A.A.*; F. Eiloart, Wallace Elliott, Sir William Emerson, *Past-President*; Frederick R. Farrow [F.], T. Phillips Figgis [F.], William Flockhart [F.], Frank Fox [A.], Arthur Franklin, Percival M. Fraser [A.], Edward Gabriel [A.], Matt Garbutt [F.], Alan George, Ernest George, *President*; J. Melton Gibbs, James S. Gibson, *Vice-President*; G. L. Gomme, F.S.A. (Clerk of the London County Council), Montague Goodall, Alexander Graham, F.S.A., *Hon. Secretary*; J. Braidwood Gray, Edward Greenop, Edwin T. Hall, *Vice-President*; Stanley Hamp [A.], F. H. A. Hardcastle [A.], Henry T. Hare [F.], Ewen Harper [F.], W. H. Harrison [F.], Charles Heathcote [F.], George T. Hine [F.], George Hornblower [F.], Sir Henry Howorth, K.C.I.E., George Hubbard, F.S.A. [F.], A. A. Hudson [H.A.] (Chairman

of the Tribunal of Appeal), C. E. Hutchinson [A.], Edward B. Ineson [F.], G. Thrale Jell [A.], Harry Osborn Jenkyn, Joseph Jennings, J. J. Joass [A.], J. Keeble, Otto Kyllmann, P. Ogden Lawrence, K.C., W. H. Lever, M.P., Sir James Linton, R.I. [H.A.], W. J. Locke [H.A.], T. H. Loveless, Edwin L. Lutyens [F.], J. Y. W. MacAlister, F.S.A., Mervyn Macartney, F.S.A. [F.], Bertram McKennal, A.R.A., Sir Charles McLaren, M.P., Herbert C. Marshall, E. Vernon Miles, Professor Gerald Moira [H.A.], H. Percy Monekton [F.], H. Greville Montgomery, M.P., Albert W. Moore [F.], Philip Morrell, M.P., Henry Morris (President of the Royal College of Surgeons), Alan E. Munby [A.], John Murray [F.], G. Ernest Nield [F.], Philip Norman, F.S.A., Paul Ogden [F.], Capt. Walter Peake, H. A. Pelly [F.], S. Perkins Pick [F.], S. Wilfred Pike, William A. Pite [F.], Horace Porter, W. E. B. Priestley, M.P., Charles H. Read, LL.D. (President of the Society of Antiquaries), Professor C. H. Reilly [A.], F. G. Rice (President of the London Master Builders' Association), W. E. Riley [F.], Percy Robinson [F.], (President of the Leeds and Yorkshire Society), William Robinson, Reginald St. A. Roumieu [A.], Ernest Runtz [F.], E. Monro Runtz, J. S. Sargent, R.A., W. Howard Seth-Smith [F.], George Sherrin [F.], Frank Short, A.R.A., Gilbert M. Simpson [A.], Graham Simpson, F.R.C.S., John W. Simpson, *Vice-President*; the Venerable Archdeacon Sinclair, John Slater [F.], J. Osborne Smith [F.], Lewis Solomon [F.], S. A. Stanger, H. Heathcote Statham [F.], Alexander R. Stenning [F.] (President of the Surveyors' Institution), Frederick J. Stevenson, Augustus W. Tanner [A.], Sir Henry Tanner [F.], Henry Tanner, jun. [F.], W. J. Tapper [A.], Sir John Taylor, K.C.B. [F.], A. G. Temple, Sir Brumwell Thomas [F.], Hamo Thornycroft, R.A. [H.A.], George Traill, Percy B. Tubbs [F.], J. Paget Waddington, Frederick Wallen [F.], W. F. Wallis (President of the Institute of Builders), W. H. Warner, Sir Ernest Waterlow, R.A. (President of the Royal Society of Painters in Water Colours), Dr. R. J. Waugh, Sir Aston Webb, R.A., *Past-President*, Thomas B. Whinney [F.], Frank W. Wills [F.], A. Needham Wilson [A.], George E. Withers [F.], William Woodward [F.], Percy S. Worthington [F.] (President of the Manchester Society), Alfred B. Yeates [F.], Clyde Young [A.], Morgan H. Young (Master of the Armourers and Brasiers' Company), Ian MacAlister, Secretary, and other members of the permanent staff and representatives of the Press.

Invitations had been accepted by and covers were laid for the Earl of Plymouth [H.A.], the Earl of Strathcona, the Earl of Dundonald, and Lord Burghclere; but messages were received from them at the last moment regretting their inability to attend. A programme of music was performed during the evening by the Westminster Singers.

The loyal toasts having been duly honoured,

Mr. JOHN W. SIMPSON, *Vice-President*, proposed the toast of "The Houses of Parliament." The toast of the King, he said, was in the case of the Royal Institute, of which His Majesty was the gracious Patron, of course especially appropriate; and equally fitting to the members of a profession acutely dependent upon a regular and ordered governance was that which he was privileged to propose—viz., "The Houses of Parliament." Without that security and peace which their wise and statesmanlike measures afforded, there could be neither continuity nor advance in the art of architecture. Bound in the service of that exacting mistress, architects, like other artists, remained



Menu card designed and presented by Professor Gerald Moira [H.A.].

ingloriously, though he hoped not uselessly, outside the strife of legislating parties. Rumours reached them from the field of battle that it would be a hard winter for the rich; that great distress was expected among millionaires, and so on; and, themselves serenely secure, like *vacuus viator*, they dropped a sympathetic tear for the troubles of others. Perhaps it was by reason of this detachment that the architect was politically a rather curious study—he supposed the nearest definition of his views would be that known in America as “mugwump.” The architect’s convictions might be described as those of a conscientious opportunist; they varied according to the conditions of the problem with which he was called upon to deal. Was it a scheme of improvement and rebuilding—they would find him in the ranks of the advanced revolutionary Radical! he would make a clean sweep of the existing and establish a new order. Give into his hands some ancient structure of artistic interest, and where would be found so convinced an ultra-Conservative! Not a stone must be touched which could be left intact; considerations of utility fell into the remote background, and he would contend for the very grime which marked the structural document as authentic! Thus it would seem that while certain qualities in the temperament of architects especially fitted them to assist in the deliberations of the House of Commons, there was another aspect of their professional character which would enable them without inconsistency to become Lords should their presence be preferred in the Upper House of Legislature. He had ventured with some diffidence into this domain of politics because he understood such matters to be germane to the toast. But to the architect the words “Houses of Parliament” connoted a quite other meaning than political. There was an interesting psychological experiment which consisted in ascertaining the mental image evoked by a word; thus the word “building” would be found to suggest in many minds a “cathedral,” in others a “factory.” The word “statesman” recalled to some the features of Mr. Gladstone, to others those of Lord Beaconsfield, and so on; so to an architect the Houses of Parliament meant the splendid monument we owed to the genius of Sir Charles Barry—that subtle combination of our wayward native Gothic detail with the great Classic tradition of balanced disposition and plan, which is the glory of our profession: a building before which the austere training of the French and the instinctive love of the picturesque of the English, alike bared the head and saluted the master who created it; and if they as architects acclaimed the worth of the building it was because it was, as was proper to their art, a symbol and an expression of the worth of its occupants.

Sir CHARLES McLAREN, M.P., in reply, said that Lord Plymouth, who was to have responded to the toast, but who was unable to attend on account of

indisposition, was one of those men whose names would always be associated with those who took an interest in art. He (the speaker) was a member of an inferior assembly, but one whose connection with art was traditional in voting, more or less cheerfully, large sums of money to be expended under the auspices of architects and others. The House of Commons might be considered an enemy of architecture rather than a friend, for if they went back over its history they would find that it had done more in the way of pulling down our ancient monuments than in building them up. That, however, was due perhaps to the fact that politics and art had never been very close friends—except perhaps in the case of the Florentines, when politics and art were very close together. In the case of our Parliament, at a time when oratory was at its highest, art in great measure was at its lowest, and as some people said that oratory in the best sense had disappeared in the present Parliament, it was to be hoped that art would be in the ascendant, and that what we lost in the art of oratory would be compensated for in the magnificence of those structures for which architects were responsible. The House of Commons was always willing to vote money for architectural and artistic purposes. It was the Treasury, not the House of Commons, which was responsible for the stingy grants given to artistic purposes in this country; and the Treasury, he was afraid, acted too often as an extinguisher on the heroic resolutions and aspirations of the members of the House of Commons. Really, he could not help thinking that the House of Commons and the House of Lords ought to have done more in the past for the architecture of our country. They might have done something in the past to discourage the leasehold system that had filled London with streets of squalid tenements, while some cities of other countries would last for all time. London had not the grand boulevards of Paris, the Ring-Strasse of Vienna, or the spacious avenues of Washington, but it possessed many fine monuments; and it was a city of contrasts, as it always would be, in architecture as in everything else. He was not sure that he did not prefer the picturesque crudities of our London streets, adorned by works of our modern architects, to the somewhat grand regularity of modern cities of the Continent. With all our restricted resources, we had in London as beautiful a collection of buildings, as interesting a series of historical monuments, as would be found in any great architectural centre of the world. He sometimes dreamed dreams and thought there were opportunities which might be seized in our great metropolis. For instance, he hoped to see the day when some rich man, if Parliament would not help, would take in hand Hyde Park Corner, and give us a magnificent opera-house in place of the hospital that now disfigured the place. He hoped that Parliament would provide money to give a new front to Buckingham Palace, and he was encouraged to think they

would when he looked at the great work done since the accession of the King in beautifying the Mall and St. James's Park—a fine monumental work due to the genius of Mr. Brock, splendidly displayed in the great avenue which Sir Aston Webb had done so much to improve. We owed a great deal to the King, who had lent his influence to the embellishment of London, and the King had been most ably assisted by Mr. Lewis Harcourt, the First Commissioner of Works, who understood such matters, and who was prepared to do all he could in the matter if the Treasury would allow him to carry out that work to its full consummation.

Professor REGINALD BLOMFIELD, A.R.A. [F.], proposed the toast of "Art, Science, and Literature." Art and Science, he said, had a familiar ring to architects, because they were taught in their youth that architecture was a science and an art, but unfortunately their tutors omitted to teach them how it was either one or the other; and when in later years they came to test this by their own experience they found that the opportunities for art were somewhat rare, that the science of architecture was not all that they should desire it to be, and that the pursuit of architecture in this country was an extremely arduous and exacting profession. He would not harp on that familiar string. He thought he might take it for granted that all architects worthy of the name were artists—if not in attainment, at any rate in intention; and what helped them in their work, in the practice of architecture, was the art of it. This had a fascination for them which was denied to more prosaic callings. Blowing one's own trumpet was not considered right, but he thought he might venture on a few remarks in praise of his artistic brethren. He had read in *The Times* of the previous day some remarks by an extremely competent writer, who said that he considered the standard of architecture in this country at the present time was higher than it had been since the eighteenth century. That was an extremely interesting compliment to architects, and he believed it was a perfectly well-founded one. If they kept their eyes open, they would find a great quantity of excellent work being done in London and all over the country; and he was not referring to the work of men of established reputation only, but to that of many men whose reputations at present had not reached the dimensions they would ultimately reach, for they were doing admirable work. Yet he was afraid that in spite of that—and it was a painful fact—architecture at the present time in this country did not meet with the recognition that it deserved. Who was responsible for that? Was it the public? He did not think it was; besides, the public were the employers of architects, and it would be unwise to say anything against one's clients. He thought the fault was due to the gentlemen through whose eyes the public were made to see all artistic creation. There were, he was glad to say, critics of knowledge

and discrimination who handled the art of architecture with the utmost intelligence and sympathy. The remarks in *The Times* he had referred to and many other articles in that great paper seemed to bear him out; but there were other critics or writers who treated architecture as a very useful stick with which to belabour individuals or institutions of whom or which they personally disapproved. He did not think he need particularise the arenas in which these gentlemen disported themselves. Lastly—and this was the unkindest cut of all—there were writers who ignored the existence of architects and architecture altogether; they did not recognise the fact that at the present time there were a number of able men who were devoting themselves to the practice of the art. He did not think this was as it should be. Architecture had been in the past a great art and had occupied a great place; and when one considered all the ability displayed in architecture he could not help thinking that their art ought to occupy that place again. It ought to take its place—as he believed it would ultimately—amongst the sister arts as their coadjutor and ally, not as their dictator. As to the sister arts of painting and sculpture, and the beautiful art of music, he need not say much. All of them loved those arts and found in them the source of the most intense pleasure they were capable of enjoying, and he could do no more than offer representatives of those arts his congratulations that their work lay in such happy places. No doubt all had read recently the remark of Mr. Briton Rivière, that anyone who had the good fortune to be a landscape painter ought to consider that that fact alone was worth £1,000 a year to him apart from any petty considerations of cash received. The artist's banker perhaps might have something to say about it, but in any case their painter friends would endorse what Mr. Rivière had said. Sir Charles McLaren had anticipated a remark he (the speaker) wished to make as to the work in the Mall. He should like to pay his humble tribute of the admiration which they all felt for the splendid beginning of Mr. Brock's great monument—not only for its consummate technique, the fine spaciousness of its design, but for that personal quality which appealed to them all. Mr. Brock was not only a fine artist, but he was also a fine Englishman, who had translated into his bas-reliefs that feeling for the life of the open air and sea which was one of the great qualities of the race. He thought that Mr. Brock and his colleague, Sir Aston Webb, had gone far to remove the reproach which was sometimes levelled at Englishmen that they are incapable of dealing with monumental design. It was unsafe to prophesy, but he thought that those two artists might feel that they had won the gratitude not only of this but of future generations by their labours in beautifying London. As to Science, of the benefits conferred by the masters of medicine and surgery they were sensible every day of their lives,

and one of their qualities that he most admired was their absolute unselfishness. The way in which a scientific man, having made a discovery, refrained from taking out a patent on it and so making his fortune, but rather handed it over to his brethren and practically presented the result of his labour and genius to the world, showed the high aims and ideals of science. As to applied science, probably the form which appealed to them most was engineering. English engineers had always ranked high in the world, and they saw monuments of their skill and knowledge in every quarter of the globe—the great bridges, the embankments, aqueducts or barrages, the reclamation of immense tracts of barren land. The achievements of the mechanical engineer were scarcely less wonderful, or those tremendous engines of warfare which by some grim irony seemed to keep pace with each advance of civilisation. A fine work of engineering would always appeal to architects and all artists, because such a work represented the most perfect expression of adaptation of means to an end. But there was one criticism he should venture; the engineer seldom failed, but when he did it was because he forgot his proud prerogative and imagined he was an architect. There had been cases in which the engineer had decorated his building, and the result had been a perfect orgy of irrelevant ornament. If the ornament were cut away one saw the element of stark inimitable strength which was the glory of the engineer and the despair of the much harassed architect, who had to make bricks with straw. As to Literature, he felt on a little more familiar ground, because most of them had dabbled at some time or other in literature, and some of his friends said that he (the speaker) ought to call himself a literary man. He would willingly do so if he felt in the least qualified, and also were it not for the fact that he liked architecture and its practice. He thought, however, he could claim a profound belief in and love for literature. He thought the literary habit, the faculty of looking around a subject, the power of detachment, even of humorous detachment, from the problems of life, were scarcely less important than the scientific intellect. Perhaps the scientific intellect burnt with too intense a light and lost something of the half-lights and dim perceptions of the ultimate possibilities of life. Then there was the important rôle of the king-maker—the maker and unmaker of reputations, and possibly in these days of booming these gentlemen were too much in evidence: they performed their functions with indomitable aplomb and perfect irresponsibility. At the same time they must all recognise that the literary man in this sense was an indispensable person. There were great men before Agamemnon, and fine sculptors before Phidias, but they knew nothing of them because, as the most brilliant literary man of their time had said, there was no one by to put in “the harmless necessary word.” This rôle of the literary man was highly

important, but the literature which meant most to them was that dealing with the imagination—that which had the power of taking them out of their daily lives and transporting them into the world of romance, making them think for once in their lives that they were performing prodigies of valour or producing consummate works of art. He recollected a story of Stevenson, who used to say that he liked to imagine himself galloping across country at the head of a regiment of cavalry, which was the last thing in the world he was physically capable of doing. But there Stevenson struck the real note of genius—the golden power of the imagination, shedding its light on the dull realities of the world, that power which made them assign to the literary man of genius possibly a higher pedestal than they should give to the great artist or man of science. Within the last few weeks two such men had left them, two of the most striking and picturesque figures of the great period which was now drawing to its close. The world was poorer for their loss. But it was not for them to look back, but rather to look forward and to the rising generation to carry on the great traditions of the mighty men of the past. He had to couple with the toast the names of three distinguished men—the toast of Art with the name of Sir L. Alma-Tadema, in whom he did not know whether to admire most his splendid vitality, or his technique, which seemed to get finer and finer the older he grew; with the toast of Science he coupled the name of Mr. Henry Morris, President of the Royal College of Surgeons, one of the benefactors of the race he had already referred to; and with the toast of Literature the name of Mr. W. J. Locke, the “Beloved Vagabond” who had deserted the arduous service of Architecture for the more brilliant realms of Literature.

Sir LAWRENCE ALMA-TADEMA, O.M., R.A. [H.F.], in reply, said that the word “Art” was one of these which awoke in us great thoughts, but the art of explaining what Art is remained as in a closed book. One could at most suggest what the meaning of Art might be. Some years ago the King of Sweden, at a Royal Academy banquet, said, “Art is the flower of the tree of life.” That struck him as being a fine thought, and he remembered it when he was last week-end in a beautiful part of the Thames Valley. The blossoming trees were beautiful, and made one forget how forlorn the world looks in winter. Surely our life would be as barren as trees in winter if we had not the flower of art to embellish it, to cheer us and make us feel happy. That day he had been to the Mall and had seen the beautiful new work there, which was full of grandeur, and which impelled him to say what a wonderful thing architecture is and how proud we should be to think that our architects made the world more beautiful. He expressed his thanks and the thanks of the public for all they owed to architects for their works up and down the country, especially in London, where the days were often grey.

Mr. HENRY MORRIS, M.B., President of the Royal College of Surgeons, who responded for "Science," said that science was a very comprehensive term, for it included mental and moral philosophy as well as natural philosophy. In these days few men were able to speak with any authority for more than at most two or three branches of science, and anyone who could only speak for one had but an imperfect knowledge of that one. So connected and related were the various branches of science with one another that any great progress in one branch was conducive to a corresponding advance in several others. In no period of the history of the world had the science and practice of surgery and medicine made such extensive, such far-reaching, such rapid and, he thought he could say, such marvellous progress as during the last twenty-five or thirty years. And this was due in large part to the advances which had been made in many other sciences besides those which were immediately ancillary to medicine. Not only was there this correlation of the sciences, but Science itself ought not to be regarded as a thing apart and altogether distinct from Art and Literature. To Literature the scientist owed much for many suggestions and ideas which had led to fertile development and research; and from the arts of drawing, of colouring, of modelling he had derived invaluable assistance, for which he was also deeply indebted. In one of those many literary works—he thought it was called the "City of the Sun" by Campanella—in which authors, following the example of Plato in his "Island of Atlantis," have chosen the description of an ideal republic as the vehicle of their thoughts, it is stated that all the women and children were considered to be the common property of the State, and that, owing to the insufficient and inadequate attention which was given by individuals to education, all the children from the age of three years were taught by the State, not by means of books, but by pictures emblazoned upon the walls of the city. The outer wall of the city had portrayed upon it the figures of the legislators and philosophers; and within were six circuits of walls on which were depicted the signs and symbols of the sciences. He was not aware that in any real city this method of instruction had been carried further than in the primitive method of illustration to be seen outside shops in some cities of the East, to illustrate in a crude manner the nature of the commerce which was carried on within. However this might be, he was sure that Science owed a deep debt to Art for the assistance it derived from engravings, coloured drawings, and other pictorial illustrations. But conversely, Art and Literature owed much to Science, though there was not time to follow that line of thought. There was, however, an irretrievable, an irreconcilable difference, despite the points in which these various subjects touched one another, between Science on the one hand and

Art and Literature on the other—a difference which existed and must exist, and which would persist, *i.e.* as to their aims and purposes. The goal of Science was simply truth; the goal of Art and Literature was beauty and effect. Truth and fact were especially the objects of Science; fiction was a large factor in Literature; and Art, despite, or in spite of, the old Spartan adage, "True art is truth," impregnates and blends the ideal with the actual, and the actual with the ideal. Poetry might be a hymn of perfection; art and poetry, by the aid of the imagination, could represent the divinity of the gods, the sublimity of the heavens, and the spotless purity of the angels. But equally, such were their versatility and resource, they could throw a glamour and attractiveness over vice, and lend an interest to the drama or the tragedy of crime. Science could do none of these things; she was no respecter of persons, and it was on account of her single-minded pursuit of truth that she had met with hatred and opposition, and the scientist with persecution, in time past, from the Church. He had referred to the way in which Science and Literature act and react upon each other, but also there were many instances of men being distinguished in both art or Literature and Science; and medicine had been foremost amongst the various professions in the number of men brought up in its ranks who had made themselves distinguished in art and in literature. Sir Christopher Wren was a distinguished scientist before he became a distinguished architect. Of Wren's work as an architect, done, he believed, at a period when the art and science of architecture was at a very low ebb, he would not venture to express an opinion. But he might be allowed to utter a regret about something in connection with the work of that great architect. It was well known that Wren desired to build a colonnade around a piazza in front of St. Paul's, much like that of Bernini's in Rome in front of St. Peter's; and it was also Wren's great desire to lay out the city of London, after it had been destroyed by the Fire, with broad fine streets radiating from an open space; but this scheme was prevented by two causes, namely, the value of the land round about St. Paul's and because the land belonged to numerous private individuals. We were suffering from the same causes now. Could Wren's views have been followed we should not have long rows of narrow, dull, and dreary streets to produce a depressing and very inartistic effect on the population of London. Wren was not only distinguished on many scientific grounds, but he was worthy of remembrance as the would-be beautifier of the streets of London.

Mr. W. J. LOCKE [H.A.], who responded for Literature, said he felt that, instead of presuming to address them, he ought to be in a state of agitation, wondering whether anything had gone wrong with the dinner, and his friend Mr. MacAlister would understand what that feeling was like.

Dissociated as it was that evening from Art, one was always puzzled for the want of a definition of what Literature is. There were certain forms of literature—there were Montaigne's *Essays*, Gibbon's *Decline and Fall of the Roman Empire*—which could not come within the sphere of what was ordinarily known as art; whereas imaginative literature—poetry, the higher forms of the drama, and imaginative romance—were as much art as painting, sculpture, or architecture. It was only quite lately that a suggestion had come to him, not for a definition, but for a means whereby one might form some kind of an idea of what literature is, and that was in the form of a story—a story of two working-men leaning over a public-house bar. One man says to the other, "Bill, why do you mix beer and whisky?" The other man replies, "Can't you see? If I went on drinking beer I would get full before I got drunk; if I went on drinking whisky, I would get drunk before I got full; but by mixing them I get forra'der very comfortable." And so it seemed to him that if a man mixed the ardent spirit of Shelley with the filling prose of Gibbon he could get on very comfortably towards an idea of what literature in its combined sense really was. No one could respond to the toast of Literature at the present time without a reference to the death of the great chieftain of letters, George Meredith—an event which had cast a gloom over the world of letters and art. The great novels of George Meredith had always given him the impression of a cathedral in their great architectonic scheme combined with their lavish wealth of perfectly applied detail. His loss was as great as the loss of a chief in any sphere of human activity; but as in the high affairs of State, so in the world of letters, *Le roi est mort, vive le roi*—Meredith was followed in his chieftaincy automatically, unquestioned, by one whose name was always received in the Institute with pleasure—viz. Thomas Hardy, who, when a very young man, won the Institute Essay Medal. It had been a matter of great regret to him (the speaker) that during his Secretaryship of the Institute the Library had not a copy of Thomas Hardy's essay that won the prize, and all the time he had been unable to procure one; but it must be a pleasure to architects to know that out of their ranks had come the *doyen* of English letters at the present time. It was a great thing in any art that there should be one great, wise, commanding figure who held himself aloof from, and yet sympathised with, the struggles of the newer generation—one whom the newer generation could call Master; one who had struggled with the powers of darkness, poverty, lack of recognition, the critics' contumely, and had come through obscurity into a blaze of unquestioned fame. It was good that such a man should be kept before the newer generation, not only as an example, but as an illustration of the remark that there were brave men before Agamemnon. There were many young Agamemnons

about who might be excellent men and fine artists, but who were too prone to imagine that theirs was the only generation which ever mattered. That was a great mistake. He had heard President after President of the Institute urge the younger men to go back to the great masters whose hands were still; and if that were true in architecture, it was profoundly true of the great art and craft for which he had the honour to respond.

Sir R. MELVILL BEACHCROFT, Chairman of the London County Council, in proposing the toast of "The Royal Institute of British Architects and the Allied Societies," said that no doubt the honour of proposing the toast had fallen to him because he was for the nonce the titular head of a body which had much in common with architects. One of the objects of such a gathering that evening was to afford an opportunity of comparing notes as regards the progress which was going on in our midst. It happened that this year the London County Council had entered upon its twenty-first year of existence, and, as its Chairman, he had been considering how far they could feel that during the past twenty years they had contributed to the betterment of London. On the whole, he thought he could answer the question fairly satisfactorily. The great insanitary areas which were once a disgrace to London had disappeared; our streets were better and were getting wider every day, and so far as the buildings were concerned he thought we could say they were becoming a credit to the city; while the health of London during those twenty years had vastly improved—so much so that one-third fewer people died now than was the case twenty years ago. The city, in fact, had become worthy to be the capital of the Empire. Architects, too, were asking themselves to-day this question, What of architecture? Had architecture made progress, say, during the last fifty years? Was the architecture of the twentieth century likely to put into shade the architecture of the nineteenth century? Some years ago a French architect who paid a visit to London remarked, "You have great architects"; and he added, "London is wonderful—*c'est grand, c'est digne, c'est beau, c'est comme un policeman*," by which he (Sir Melvill) supposed he meant that our buildings were commonplace. This is no longer an observation applicable to London. London had improved vastly during the last decade. We had left the early Victorian period behind us and learnt to follow the lines bequeathed to us by those great masters, Inigo Jones and Christopher Wren, and for this we had to thank the Royal Institute of British Architects and other kindred societies. He had been reading their Annual Report, and he was bound to say he had done so with much pleasure. The range of the activities of the Institute was almost as wide as that of the London County Council. The Institute had its Standing Committees, its Board of Architectural Education, as well as its Council, and the two bodies had much in common

one with the other. Education was an important part of the work of the Institute, and it was now the main part of the work of the London County Council; more than half of the money the Council spent—viz. eleven millions a year—was spent on education. As to street improvements, he thought they would do the London County Council justice and agree that in recent street improvements the Council was gradually bringing about a better state of things architecturally in London. The Council claimed, and had received, the greatest possible assistance from the Royal Institute of British Architects; they believed that co-operation between the two bodies was likely to be productive of good to both and of benefit to London. They must not, however, always expect to feel satisfied with what the London County Council did, and he knew that there had been occasions when architects had had to find fault with them. For instance, on the question of the alignment of the northern front of the Strand he remembered the appeals of the Institute, and he was sorry that those appeals fell on deaf ears, not for want of sympathy, but on account of the cost involved on the ratepayers. Nevertheless, the London County Council had shown a strong desire during the last few years to improve London architecturally, and they were endeavouring to do so in conjunction and in harmony with the views of architects generally. Business and private interests must to a large extent, he was afraid, hinder the architectural development of a great city like London. We cannot expect, unless we have a dictator like, say, Mr. John Burns, to have things all our own way, but he looked forward, as he knew others did, to a time when we might have in this country, if not a dictator, at least a Minister of Fine Arts, who might give us some lead and direction in matters of taste. The chief difficulty of the London County Council was in regard to the control of buildings. They had had during the past ten years 80,000 new buildings to deal with, and 143 miles of new streets, and their duty was, as far as possible, to see that those new streets were laid out wisely and well, and the buildings constructed in a proper manner. He knew that many of them thought that the London County Council tinkered too much with the Building Acts, and there were those who did not agree with the attempts made to amend those Acts; but he would not say more, as it was a thorny subject. The Institute, whose health he was about to propose, was certainly the foremost Institute in the architectural world, and he was glad to see that it had received royal approval so lately as last year in the matter of its Supplemental Charter, which he trusted would be a matter of satisfaction to all members of the Institute. With the toast he coupled the name of the President, Mr. Ernest George. To few men had been given the great happiness of achievement which had crowned the President's career, whether as designer, as archi-

tect, as painter-etcher, as water-colourist. Since he took the Royal Academy Gold Medal some fifty years ago his progress had been remarkable. With Mr. Norman Shaw and Nesfield, he recognised the unworthiness of the architecture and decoration of the early Victorian period, and by his great ability and keen appreciation of the best traditions of art he had contrived by his work to inspire the younger generation with better ideals.

The President, Mr. ERNEST GEORGE, responding for the toast, said: We celebrate this year our seventy-sixth anniversary, and it is seventy-two years since, under its then President, Earl de Grey, the Institute of British Architects received its Royal Charter. Since our gathering last year the most important incident is that His Majesty has been pleased to grant us the new or Supplemental Charter for which we applied. This enables us to make rules for the better ordering of our house for the regulation of ourselves, and, we hope, for the benefit of the community. The said revision of the Charter and By-laws is the result of a movement that stirred, if it did not divide, our camp. Architects, especially those in the provinces, found that work which should come to them too often went to auctioneers and others who ventured to include architecture in their sphere of usefulness. In our enlightened metropolis some will get not only their groceries, but architecture and decorations from the Army and Navy Stores, from their upholsterers, or from like professors of our art. This is a trouble, but it must be met by keeping our own work at a high level, and by a growing perception of what is good on the part of the public. To have all architects licensed or registered has been proposed, though this would not prevent the employment of outsiders; we should also have to admit all sorts and conditions of those in practice. We prefer to insist that in future all shall enter through the schools, obtaining their diploma or certificate which shall distinguish the architect from the quack, and we look for further legislation to accentuate the difference. The change will come gradually by a wise organisation of our training schools, bringing all into line and demanding that a certain standard of efficiency shall be attained for those who would enter our Guild. This will be the preparation for Associateship, and our Fellows will be chosen only from those who have passed the schools with a sound knowledge of the constructive art, thus ensuring the public against ignorance and incompetence. A Board of Examiners cannot guarantee that a man is an artist. To meet the exigencies of the hour the Charter makes provision for a new class, to be styled "Licentiates," under which head we hope to receive into the Institute the large number of practising architects who have outgrown the days of schooling and examinations. Till of late the Institute has not been an educational body, having helped only by the awarding of prizes and

travelling scholarships. A distinct advance has been made in the system of training, and our young men will start with a better equipment than their seniors enjoyed. We hope they will do better work. Students of ability are coming to the front every year and carrying away our scholarships. It would be a grand thing for these promising men, and a public gain, if some of these had an opportunity of carrying their studies further in a higher school, acquiring a knowledge of what is really great in Art. A special school has been suggested for these diploma men, amongst whom a distinctive prize, a "Prix de Rome," would be awarded. We feel that Englishmen may have their School of Rome, and be under the influence of the noblest monuments, as well as Frenchmen, Germans, and Americans, who have that advantage. A British School of Rome exists, and with its members we have been conferring. It is doing admirable work. It consists of archaeologists, savants, professors, and men of letters, and they cordially invite us to join them in any project we may have. Their present arrangements would not accommodate us, or meet the requirements we have formulated for our Architectural School; but an amplification of the present institution would please us better than to start a separate venture. Our Committee which has been considering this scheme will shortly have a definite proposal to bring forward. We should like to think that in time painters, sculptors, and architects will be comrades in such a school. Ways and means are always an important feature in any enterprise: we have funds which may fairly be employed in this educational scheme, which is one that may appeal to generous donors who are interested in the growth of art amongst us. Hitherto the general public has declined to know anything about architecture as a fine art. A good building has not always been appreciated, nor a bad building always found out. There are indications of a growing knowledge in the matter, and of a higher criticism, and this, I am sure, will be responded to by ourselves. Buildings that may be classed under the head of architecture remain much in the minority. But if taste improves we may find even the speculator giving us honest buildings on simple lines, instead of jerrywork with foolish ornament. As a rule the community gets what it wants; our hope is that it will learn to want the best. For the execution of work we have skilled craftsmen, and our admirably furnished technical schools will increase knowledge and power. These schools we value most as providing evening classes for the practical mechanic: they are not a substitute for a good system of apprenticeship. There is with the schools always a danger that a boy gaining a useful training in colour, in modelling, or drawing (most helpful to him in his craft) will think that he must, with this smattering, become an art student, paint pictures, produce statues, or become an architect—thus swelling the ranks of the useless unem-

ployed. A good mechanic is a nobler object than a bad architect. It is disturbing to think what will be the future of our many promising men who are starting with every advantage, and with a sound knowledge of their calling; there seems hardly enough work to go round. We have fallen upon bad times, and, I believe, with few exceptions, architects' offices and builders' shops are very quiet. Those who should be building houses either have not the money, or are spending it on motor-cars or on Old Masters! We are waiting for the world to mend. Fortunately, public works and municipal works are not feeling a similar check. We are only just realising that our cities are not all that they might be. We have beautiful buildings, but they occupy positions as if by accident rather than design, for the most part hemmed in often by mean surroundings. We owe much to our Government for the Town Planning Bill, by which in time we hope to gain healthy and open spaces, dignified approaches, and the beauty that comes of a well-studied "lay-out" with architectural treatment. Changes must come by degrees to the already crowded cities, but when new ground is broken and new suburbs are taken in hand builders will conform to some well-studied plan. We owe much to Mr. Henry Lever, our guest to-night, for his generous endowment of a school of architecture for the special study of town planning. In the interests of art we architects must be willing to sink some of our individuality for the sake of continuity and harmony, symmetry and balance. We have been too anxious on each narrow frontage to stamp our own mark. Our personal originality is not a matter of importance requiring a public memorial. A great thing is to be prepared beforehand for future developments, and we are formulating for general guidance rules that should be observed and which will generally apply to such scheming. The possibilities of our own city are being studied, while our Allied Societies are considering their own several cities and towns with a view to their best development; they will then be ready with advice when changes are required. The Bill of Mr. John Burns gives us the opportunity of making representations, criticisms, or suggestions before any new scheme is sanctioned, and we hope to use a helpful influence. We have made a good fight from time to time in the interest of some valued building or monument to save it from destruction, or from being "Grimthorped." We have sometimes failed in our immediate object, but good has been done. We have shown the honest Philistine that there is a second way of viewing things, and that to many the intrinsic beauty of a subject is a real possession that must not be carelessly swept away. The æsthetic side has been too often overlooked where changes have been made for convenience and economy, when a noble conception might have been realised. Curiously, the American architects in conference have just made

inquiry of us as to the British rules or regulations for securing architectural treatment or style. With regret we replied that every man is a law to himself—no regulations deal with the quality of beauty; it is not taken into account. We are thankful for the appointment of the Royal Commission for the Preservation of Ancient Monuments, which is under the chairmanship of Lord Burghelere, and on the Council of which is our Vice-President, Mr. Leonard Stokes; while Mr. Forsyth is vigilant on the Council of the National Trust for Places of Historic Interest. We have a Building Act which we are all supposed to know intimately. It was simple once, but it has become overlaid with laws till it is now as big as the catalogue of the British Museum. It is being revised and enlarged, and it proposes to spare architects responsibility for their work. It will define for us all details of construction for the insides of our steel-framed buildings, as well as for the party-walls and front walls which should be under its regulation. The work of the architect's office will be transferred to the multitudinous overworked clerks of a public office, causing delays that will be disastrous to building operations. We have urged the objections to such a drastic change, and I believe our arguments will be graciously considered in Committee. Our Vice-President, Mr. Edwin T. Hall, has been indefatigable in his efforts in this cause. An Act would be simpler that defined the things that must not be done in building. Steps are now being taken to secure the protection of "copyright" to the works of architects equally with those of the painter, the sculptor, and the literary man. At the various International Conferences this has been insisted on, the British Section only showing indifference to the matter. Now, at the representation of our Institute, the Foreign Office has practically accepted the principle, and Mr. Belcher and Mr. John W. Simpson are ably pleading for Parliamentary ratification of the Berne Convention, which included architecture with the other arts. Plagiarism and the borrowing of ideas will perhaps remain as general as at present, but our drawings and studies will be our own, as a painter's rough sketches are his own, although he may sell the picture from which they were made. The ownership will be clearly established in face of sundry legal decisions in the past. The client pays for the house we build him, and not for the processes we may employ in the making of it. A good client lately showed me with pride a group of cottages that seemed familiar, though in strange surroundings. These, he said, are copied from those you did for me on the other side of the park, and I had not the heart to tell him this was an act of piracy. The copyright for which we ask will secure to us our documents as well as other privileges of which we have doubtful possession at present. Last year we had the honour of conferring our Royal Gold Medal upon M. Honoré Daumet, who was also our

guest. This year it has been decided, with His Majesty's approval, that the Medal be given to Dr. Arthur J. Evans, in recognition of his discoveries in Crete, a priceless addition to our knowledge of the past. He has devoted his life and means to the great work of exploration. Dr. Evans would be with us now but that he is burrowing below ground in Crete. He comes to us in November to tell his story and to receive the decoration. Our Royal Institute may be reported as in a healthy and prosperous condition. Our roll of 2,300 members is larger than heretofore. We have our seventeen Allied Societies in the United Kingdom, three in South Africa, one in Canada, and one in Australia. We have been consulted on various matters by those in office, and we have an increasing influence, which I hope has been used for the general good.

Sir ASTON WEBB, R.A., *Past President*, proposed the toast of "The Guests," coupled with the name of Mr. W. H. Lever, M.P. He said that they liked to think that their guests came to them because they sympathised with and appreciated the noble art which it was the pride and glory of the members to practise. No one who worked with his brains and hands could afford to ignore sympathy and appreciation, and that was what they felt they had from their guests. In Sir L. Alma-Tadema they had one of their best and oldest friends; and as to Mr. Brock, much had already been said in expression of their great admiration for his fine work in the Mall. [After a brief reference to other guests, the speaker continued:] Mr. Lever had been a large employer of architects, and anyone who had been through the Wirral district of Cheshire would know that Mr. Lever had dotted that district over with beautiful houses, and that the large number of people he employed were housed in beautiful homes far superior to most employees' dwellings. Mr. Lever had also given help in a most practical way to the Liverpool University by asking the students to build three cottages for him, and he had given much help in regard to the advancement of town-planning, a subject in which he (the speaker) was greatly interested. If he might use a motto of Mr. Lever's he would say: As long as we have men like that we may trust bricks and mortar and not worry.

Mr. W. H. LEVER, M.P., in reply, said he could understand why architects invited guests on such occasions, for they did not altogether wish to be left alone with themselves; it was better to have a client or two. Cruel Fate had made him a soapmaker instead of an architect. If he had any recreations one was architecture and building, and he had sometimes felt how much nicer it would have been if he had been the architect and his architects the clients; he should then have had the pleasure, as he knew they had—a pleasure which he as client only shared to some extent—of planning beautiful buildings and seeing them executed. But Fate had decreed otherwise, and he had to submit. He had an arrangement

with all architects who worked for him, and the result was he had yet to have his first quarrel with any; the arrangement was that faults in regard to any architectural work he was connected with were to be put down to the client, and any work that could be admired was to be ascribed to the architect. There were the Seven Lamps of Architecture, and he often thought there were three building ages for the architect. There was, first, the age when the architect imagined all the beautiful buildings he would design and superintend the erection of when he was a man—the cathedrals and town halls, &c.; that was the Age of Innocence. Then there was the age when he erected the buildings entrusted to him; that was the Prime of Life. Then there came the age when he was sorry, more or less, for all the work he had done, and that was Dotage. He was convinced that the more worthy an architect was, the more advanced he was in his profession, the more certain it was that he would go through these three ages. He would be filled with ideals when he was young; he would find in the prime of life how difficult it was to realise them—that he had always a client who sometimes, which from the architect's point of view ought not to be thought of at all, insisted upon the fact that a building was an investment on which there had to be a money return. That was a little point which gave rise to much irritation and annoyance, and which resulted in so many buildings being cut down from what they would have been but for this necessity. Such matters were of importance, and if attention were not given to them there would be no solvent clients left. There was the nasty practice of going into accounts, and the exact cost of a building had to be paid. These were some of the difficulties which existed to-day which he did not believe existed in past times to any large extent; but modern conditions had to be faced, and work done to the best of one's ability under those disadvantageous conditions. In looking at the cost of building, say three hundred years ago, he found that a building that now cost, say, £18,000 or £19,000, might then cost about £8 or £9, and that was explained in this way: the building-owner only paid for the right to get timber and material and could use the labour from his estate free, and the cost was apparently kept very low. A parallel of that sort of thing could be found, to some extent, if the London County Council turned its employees upon the erection of its new Hall without charging the cost of this labour; or if the great railway companies did the same on the works they executed. That was how seemingly cheap buildings were erected in those days when there was such a lavish use of oak and so on. The labour cost nothing, or, rather, was not always charged against the building. Those days were gone, and the problem to-day was how to get really beautiful buildings without the necessity for having rich clients. He had always sympathised to a certain extent with

the jerry-builder, for he felt he was more sinned against than sinning. His clients' tastes were not elevated, and he built what he had found a certain class of people wanted, at a rent they could afford to pay; a little parlour, a little porch, and so on. If the jerry-builder went to an architect he would find that the architect, rightly and properly, refused to do anything but good work, and would not produce cheap plans that would violate the traditions of good art. The jerry-builder was, therefore, thrown back on plans he made in his office and which suited his particular clients. Could not something be done in the matter? Mr. Edison some time ago made a surprising proposal for about the lowest form of building—something about moulds in which cement had to be squirted. How such a suggestion came from a man like Mr. Edison he could not think. The initial cost for moulds would have to be so great that unless an enormous number of houses from one mould were turned out the attempt to greatly cheapen would be a failure on that ground alone. But between such a form of building and the beautiful Elizabethan cottages, with their charming doorways and windows and so on, there was a great gap. Was it not worth while for architects to try and get some form of building which would be beautiful, adapted to the needs of the time, built with material available in our time—material not available a hundred years ago—and which would supply warmth in winter and coolness in summer, and be at all times an ideal home within the means of the people who had to inhabit it? We should think of the people crowding together into one-roomed dwellings while there were thousands of costly houses empty, just because people had not the means to live in them. He believed that we in our day and generation would not be living up to the standard fixed for us—fixed by those who went before us—if we did not devote ourselves to considering the material available at our hands to-day and the cheapest form in which we could adapt it to our needs, without vulgar monotony. Whilst we were taking our examples and finding our best illustrations of what we wanted to produce from buildings erected centuries ago, we were, perhaps, neglecting the means at our hands to-day. In the case of the clothes we wear, modern appliances and machinery had given us cloth infinitely better and cheaper than cloth ever was at the time the architectural masterpieces were erected, because advantage had been taken of the machinery and materials now available. And there was no monotony in our clothes; nay, there was greater variety than ever our forefathers had. He thought we ought to be able to get beauty without elaborate detail; for beauty depended more on form than on elaboration, and more on proper construction than on ornament. We could have, and we ought to have, great beauty produced under modern conditions without monotony—with infinitely greater variety than was ever possible before—by availing ourselves

of what modern science and art placed at the disposal of architects to-day to enable them to solve this great problem. We were now dragging along, and our suburbs were made ugly by the style of houses put up. There was to-day no escape from costliness, except by monotonous ugliness, as anyone who experimented would find that a departure from the present system of thin walls and ugly houses meant buildings which could not be put up on a commercial basis, and were, therefore, out of the reach of the investment-builder. There was no profession he had more to do with than the architectural profession, and none in which he had greater interest. No profession occupied a more honourable place in the life of England to-day or could do more for our homes in the future. In conclusion, he had the honour to propose the health of the President. He made Mr. Ernest George's acquaintance many years ago, and he had always been a great admirer of his work, for Mr. George had done much to solve the difficult problem of making a home that was really a home beautiful in all its parts, and yet convenient for modern usages, without degenerating into the appearance of town halls or public institutions such as workhouses, as was so often the case. Mr. Ernest George had realised the ideals of the English home—beautiful in every way—and they had reason to be proud of their President, as he had reason to be proud that at Port Sunlight they had some beautiful examples of his work.

The President having briefly replied, the company separated.

"Diploma" Course of Architectural Training.

On the motion of Mr. John W. Simpson, *Vice-President*, the Council at their Meeting last Monday passed the following resolution: "That the Committee charged with the consideration of the project for a School of Architecture in Italy be further empowered to consider the possibility of instituting a higher or 'Diploma' course of architectural training in England."

The R.I.B.A. Form of Contract.

The Council desire to call the attention of members to the following letter from the Secretary of the National Federation of Building Trades Employers of Great Britain and Ireland:—

31 & 32 Bedford Street, Strand: 28 April 1909.

To the Secretary R.I.B.A.,—

DEAR SIR,—I am desired by my Committee to invite the attention of your Council to what appears to be a growing practice of stating at the beginning of bills of quantities that the conditions of contract will be those agreed between the R.I.B.A. and the Builders' Institute, the while subsequent conditions are inserted in the quantities which vary the said agreed conditions of contract.

As those subsequent conditions are probably

repeated in the Specification there is danger that a confusion will arise which would make it extremely difficult to say what are the exact terms of the contract between the parties.

My Committee deprecates such a practice, and hopes your Council will agree with the view that it should be stopped, and will use influence accordingly wherever practicable,—Yours faithfully,

A. G. WHITE, *Secretary*.

Ilford Emergency Hospital Competition.

The following correspondence has been handed in for publication:—

9 Conduit Street, W.: 24th April 1909.

To The Chairman, Ilford Emergency Hospital,—

DEAR SIR,—I am instructed by the Council of this Institute to write to you with reference to this Competition. When the particulars were first issued Dr. Greene was named as the assessor. It will be in your recollection that this Institute wrote to you pointing out that this was contrary to general practice where architects were asked to compete, and pressing for the appointment of an architect as assessor. Your Governors very courteously met this and appointed Mr. Percy Adams, F.R.I.B.A., in due course, and this fact was notified to competitors.* The drawings were sent in, and Mr. Adams made his award, placing the design of Messrs. Armstrong & Wright first.

My Council are quite aware that you stated that "the Governors do not bind themselves to carry out any set of plans," but this is only a common form which is often inserted. There is no question, however, that the almost universal practice is that the architect selected by an assessor as first should be appointed to act for the new building, and it is beyond question that the assessor and competitors in this Competition had that in view.

My Council are informed that after the assessor's award the drawings were submitted to Dr. Greene (whose name had been withdrawn before the Competition), and that on his advice another architect has been appointed to carry out the work.

My Council feel quite sure that your Board would desire to do what is strictly equitable and to follow the general custom, and in this belief my Council feel that they have only to draw your attention to the facts of the case to be convinced that you will reconsider the whole matter and appoint as your architects those gentlemen who in fair competition were placed first. Of course after you have appointed them they would naturally make any modifications in their design or follow any other instructions that the Governors might give them in respect of the carrying out of the works.—I am, dear Sir, yours faithfully,

IAN MACALISTER,
Secretary R.I.B.A.

* See Correspondence, JOURNAL, 9th May 1908, p. 414.

Ilford Emergency Hospital: 19th May 1909.

To the Secretary R.I.B.A.,—

DEAR SIR,—With reference to your letter of the 24th ult. allow me, in the first place, to say that it was the earnest desire of the Governors to appoint one of the premiated designers, not only to carry out the first section of the hospital, but also subsequent additions, and most careful consideration of the designs submitted was given, in order that if possible some arrangement might be suggested to Messrs. Armstrong & Wright, which would do justice to them as well as to the designer whose plans were ultimately accepted. The Governors, however, met with this difficulty:—

Messrs. Armstrong & Wright's designs did not in any way commend themselves to the Governors (ten of whom are medical men who have had considerable hospital experience), and most extensive modifications in their plans would have been necessary to give effect to the Governors' requirements; in fact it was decided that those requirements could not be carried out without re-drawing nearly the whole of the plans. On the other hand, the plans submitted by the architect who will be entrusted with the carrying out of the first section being, with a few unimportant exceptions, in every respect suitable, the Governors in common honesty could not invite Messrs. Armstrong & Wright to so modify their designs that the plans when re-drawn would have been to all intents and purposes copies of another man's work.

Ever since the competition was suggested, the Governors have endeavoured to meet as far as possible the wishes of competitors, but it was all along clearly pointed out that the Governors would not bind themselves to carry out any set of plans.

The Governors have thoroughly appreciated the labours, not only of the designers successful in securing the premiums (who had at least some return), but also those of the other competitors, and while some of the conditions of the competition did not commend themselves to a number of the competitors, the Governors who did everything possible to meet objections, and to adopt the wishes of your Institute, rightly maintain that they have carried out their part in the strictest spirit of fairness, at the same time bearing in mind that they were dealing with money received from the public, and were therefore discharging a semi-public trust.

I hope these explanations will serve to satisfy your Council as to the course the Governors have felt compelled to adopt, but if any further explanations are required I shall be most happy to write you again. I may add that although Dr. Greene has been and is still our expert medical adviser, the Governors alone have accepted entire responsibility for the course which has been followed.

Again thanking your Council for their courtesy and advice, I am, yours faithfully,

B. BAILEY, *Chairman,*

"Registered" Architects.

The Ottawa Chapter of the Ontario Association of Architects have addressed the following circular letter to members of the Ontario Association:—

The members of the Ottawa Chapter of the Ontario Association of Architects, in virtue of the intention and under the power of the Act of Incorporation of the Ontario Association of Architects, have decided that in future, in all forms of business advertisements and all signatures to documents, they will make use of the prefix "Registered" to the word "Architect."

The prime reason for so doing is that it will soon practically give the members of the Ontario Association of Architects that recognised legal status in the public eye which has been sought, without success, by further legislation in the restricted use of the designation of an "Architect."

They are further convinced that, as a result of such action, if carried out by the members of the Association throughout Ontario, it will greatly stimulate effort and encourage students entering the profession to seek to pass the qualifying examinations called for by the Association in order to attain registration as members, and so result in great good to the profession at large.

To-day no one is hardly recognised by the public as a competent accountant unless he can legally sign himself as a "Chartered Accountant"—and without larger legal authority than our Association, yet they have, by the use of the prefix word "Chartered," gained the full recognition of the public for their Association as the standard of ability required in an Accountant; and the prefix word "Registered" has an equal value for Architects as the word "Chartered" has for them.

This Chapter is fully satisfied that delay to act in this direction, in terms of the Act under which we are incorporated, is responsible almost entirely for the listless interest felt by the Architects of Ontario in the work of the Association and for so many having failed hitherto to join it. Again, the divided opinion in the Association as to the wisdom of seeking further legislative help in this matter forces them to the conclusion that it is wise to use the power they have before asking for more.

With these convictions, the members of the Ottawa Chapter have decided to act at once without further delay, and now ask you to give this matter your favourable consideration and to join with them in giving practical effect, throughout Ontario, to the regular use of the prefix word "Registered" in your professional practice as a legally qualified Architect.

The late Thomas Mellard Reade [F.].

Mr. T. Mellard Reade, *Fellow*, elected 1878, died on the 26th ult., in his seventy-eighth year. Mr. Reade was a Past President of the Liverpool Society, and represented that body on the Council of the Institute in 1890-91. Mr. Reade was not only an architect of high standing in the Liverpool district, but had won for himself a distinguished place in the field of science by his geological studies. The following biographical details are collected from Mr. Aleyn Lyell Reade's volume published in 1906, *The Reades of Blackwood Hill*, a copy of which was presented to the Library by the late Fellow:—

Thomas Mellard Reade, younger son of William

James Reade and Mary his wife, daughter of Thomas Mellard, was born 27th May 1832, at 31 Mill Street, Toxteth Park, Liverpool, where his father had at that time a small school. When he was ten years old he was sent to an "Academy" kept by the Rev. John Nevins in Liverpool. He remained there about a year, and early in 1844 began to attend a school kept by the Rev. William Giles at Seacombe in Cheshire.

About the end of 1844 he left school and entered the offices of Messrs. Eyes & Son, of Liverpool, a well-known and very old-established firm of architects and surveyors, as a pupil. On completing his pupilage there he became a draughtsman in the office of Mr. Henry Horner, another Liverpool architect. On 31st January 1853 he entered the Engineer's Office of the London and North Western Railway Company at Warrington. He remained in the employ of the Company for seven years, becoming principal draughtsman in the northern division of the civil engineering department.

In 1860 he commenced private practice in Liverpool as an architect and civil engineer. In 1865 he took Mr. George W. Goodison, C.E., into partnership. Mr. Goodison had been a pupil of Alfred Taylor, C.E. (1834-64), whose widow Mr. Mellard Reade married in 1866. Messrs. Reade and Goodison carried out several important sewerage schemes at Much Woolton, Walton-on-the-Hill, Birkdale, and elsewhere during their partnership, which terminated in 1874. From 1865 until April 1900 Mr. Mellard Reade acted as surveyor to the estate of Nicholas Blundell of Crosby Hall, who died in 1894 and under whose will he was nominated with Mr. Oswald Walmesley of Lincoln's Inn as a trustee of the unsettled estates. He laid out the residential estate of Blundellsands in 1865, and has lived there himself since 1868. From 1877 to the end of 1880 he acted as surveyor to the Great Crosby Local Board. He was appointed architect to the Liverpool School Board soon after its formation in 1870, and designed and superintended a large number of their public elementary and industrial schools, &c., and made extensive additions to many others. He also acted as architect to other public and private schools in various parts of the country, and in addition carried out a good deal of architectural and engineering work of a more general character. In 1862 he published *Suggestions for the Formation of a New Style of Architecture* (John Weale). He also contributed numerous unsigned articles on Liverpool architecture to the pages of *Porcupine* at the request of Hugh Shinnin, the editor. In 1890 he was elected President of the Liverpool Architectural Society, and in that capacity had much to do with the arrangements for the formation of the School of Architecture at University College, Liverpool. In 1871 he was elected an Associate Member of the Institute of Civil Engineers.

Mr. Mellard Reade, though from his boyhood

interested in science, more especially in geology, did not attempt any original work until he was approaching middle age. His earliest published writing on scientific subjects was a controversy in *Nature* for 1870 as to the mineral or fossil character of *Eozoön canadense*, with Dr. Dawson of McGill University, Montreal, who later became known as Sir William Dawson. His scientific papers and works, written almost entirely since 1870, number little short of two hundred, and copies of most of them, presented by the author himself, will be found in the Institute Library. The following notes on his scientific work are quoted from the *Liverpool Daily Post* of the 28th ult. :—

It is interesting to note how Mr. Reade's earlier work culminated in the elaborate volume which he published in 1886, *The Origin of Mountain Ranges considered Experimentally and Dynamically and in Relation to their Geological History*. In this volume Mr. Reade endeavoured to show that mountain ranges are the slow cumulative result of successive variations of temperature in the crust of the earth caused by deposition of sediment preventing the escape of the central store of heat, much as ridges arise in the lead lining of a pantry sink by successive floodings with hot and cold water over a term of years.

The value of this work was at once freely recognised by authorities not only on the Continent, but also in America and Australia, and is one which has permanently modified geological thought. The Geological Society of London, of which he was elected a Fellow in 1872, awarded him the Murchison Medal in 1896.

Much in the same way as Charles Darwin followed up his earlier volume on the *Origin of Species* by a companion volume on the *Descent of Man*, so did Mr. Reade in 1903 publish another volume entitled *The Evolution of Earth Structure with a Theory of Geomorphic Changes*, in which he further defined and illustrated his views. . . .

His earlier works dealt with glacial and post-glacial geology, chiefly in Lancashire, which he was led to ascribe rather to fluctuations or pulsations in the level of the earth's crust than to any merely glacial action; and it is noteworthy how, in his papers, it can be seen that this led on to investigations into the extent of denudation in geologic time, as in a paper for which he received special thanks in an autograph letter from Charles Darwin. His later work on the metamorphism of rocks under combined heat and pressure resulting in slaty cleavage, much of which was done in collaboration with Mr. Philip Holland, F.I.C., was all connected with the working out of the main theory in connection with which his reputation will go down to posterity.

He was one of the old school of self-taught scientific men whose labours have contributed so much to the advancement of science in Britain, and whom the rapid accumulation of exact knowledge and consequent specialisation is tending to displace in favour of men trained in the schools. His work represents the leisure of an active professional life.

Although neither a mathematician nor a highly trained physicist, yet he had a strong instinctive grasp of mechanical and dynamical principles which, added to a habit of cautious and accurate observation, enabled him to hold his own in the most advanced fields of geological thought, and to detect fallacies in the work

of those mathematicians to whom figures are an end in themselves and not a mere instrument in the pursuit of knowledge.

Mr. Reade's eldest son, Mr. Mellard Treleven Reade, has been for many years in partnership with him, and is continuing his practice.

The late Henry Dare Bryan [F].

By the death of Mr. Dare Bryan of Bristol, at the early age of forty-one, the architectural profession in the West of England loses one of its most brilliant and influential members. Mr. Bryan's ill health had been a source of anxiety to his friends for some time, and an operation was determined upon which it was hoped would have afforded permanent relief. About six weeks ago, however, he was again seized with illness, which terminated fatally on the 25th ult.

Henry Dare Bryan was born at Weston-super-Mare in 1868, and was afterwards articled there. He commenced practice in Bristol in 1890 and by his marked ability and industry soon attained a position at the very forefront of his profession. He was fortunate in securing a number of important commissions, and the increasing opportunities thus afforded him so rapidly developed his powers of design and ripened his artistic judgment as to ensure for him a very distinguished career, which, unhappily, has been ended by his untimely death. His work, which was invariably characterised by capable planning combined with originality of treatment and unusual refinement of detail, has had very considerable influence upon the architecture of Bristol, which has largely benefited by the liberal encouragement given to him and his brother architects.

Mr. Bryan was elected Fellow of the Institute in 1902, and as President of the Bristol Society of Architects served on the Institute Council during 1906-7 and 1907-8. The Bristol Society owes much to Mr. Bryan's untiring energy and devotion, and during the long period he acted as Hon. Secretary, and again as President, its influence has been widely extended. His enthusiasm and kindly nature had greatly endeared him to his colleagues and brother architects.

Seven years ago he was elected a member of the Bristol Fine Arts Academy, and he had ever since been most closely associated with that institution, his last important work being the preparation of sketch designs for the alteration and extension of the building. Among works completed from Mr. Bryan's designs are:—The Wesleyan Church at Westbury Park, additions to the Deanery, the Queen Anne Monument and other buildings at Minehead, the Western College, Highbury Chapel, the great business premises of Lennards Limited in the Queen's Road, and a number of school buildings in Bristol and elsewhere, the latest and most important being the Merrywood Elementary Schools, Bed-

minster, which are admirable examples of school design. His work is also readily recognised in many charming houses, restaurants, business premises, and decorative interiors in the district.

A widow and one son are left to mourn his loss in common with many friends who thoroughly appreciated his abilities and sterling qualities.

Mr. Edwin T. Hall has been appointed by the Council to represent the Institute at a Conference which is being organised by the Engineering Standards Committee to consider the desirability of a Standard being adopted for stoneware, fireclay, and other similar pipes.

At the Paris Salon this year two Medals have been awarded to Englishmen—one to Mr. Edgar Bundy, R.I., in *Painting*; the other to Mr. John W. Simpson, in *Architecture*, for a drawing entitled "The Roodean School, Pensionnat de Jeunes Filles à Brighton."

COMPETITIONS.

Grimsby Town Hall Competition.—The Competitions Committee have received satisfactory explanations in respect of each of the conditions of this Competition which appeared to them objectionable.

Berkshire County Council Offices Competition.—The Institute Council have received a satisfactory reply to their suggestions for the amendment of Paragraph 1 of the printed conditions.

IAN MACALISTER, *Secretary R.I.B.A.*

MINUTES. XV.

SPECIAL GENERAL MEETING, 24TH MAY 1909.

At a Special General Meeting summoned by the Council under By-laws 60 and 61, and held Monday, 24th May 1909, at 8 p.m.—Present: Mr. Edwin T. Hall, *Vice-President*, in the Chair; 35 Fellows (including 8 members of the Council) and 31 Associates (including 1 member of the Council):

The Secretary announced the business of the Meeting—viz. to consider the proposals of the Council for the revision of the By laws under the new Supplemental Charter granted under Royal Letters Patent dated 21st December 1908.

The new Charter and Draft By-laws, a copy of which had been sent to every member of the Institute residing in the United Kingdom, having been formally laid on the table, were taken as read.

The Chairman reminded members that Associates had the right of speaking upon the proposals, but that Fellows only were entitled to vote.

The By-laws being taken in numerical order (as far as No. 27, when the Meeting adjourned) were put to the Meeting separately, and various points raised being discussed and answered, in the result it was

RESOLVED, That Nos. 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 19, 20, 21, 22, 23, 24, 26, be approved as presented in the Draft, and adopted.

As regards No. 3, it was

RESOLVED, That in clause (a), line 4, the words "Honorary Secretary or" shall be inserted after the words "by the President and"; further, that in clause (b), line 3, the word "Secretary" shall be altered to "Honorary Secretary."

As regards No. 12, it was

RESOLVED, That in line 5 the words "he resides" shall be altered to "his office is situated"; also, that in line 6 the word "seven" shall be altered to "fourteen"; further, that in line 10 the words "and voting" shall be inserted after "twelve being present."

As regards No. 18, it was

RESOLVED, That By-law 18 shall be redrafted to make it accord with the sense of the previous clause that Licentiate pay no "entrance fee or contribution."

With reference to No. 24, where members are liable to be penalised for disregarding "a published Resolution of the Council," the Chairman undertook on behalf of the Council that existing published Resolutions should be carefully reconsidered in order to provide against the application of this By-law in cases where penalisation is not contemplated.

As regards No. 25, it was

RESOLVED, That in lines 8 and 9, the words "a copy of the same" shall be altered to "a statement of the charge"; further, that the concluding words of the By-law—viz. "if they so decide"—shall be omitted.

As regards No. 27, a proposition that the two Past Presidents to form part of the Council should be the two immediate Past Presidents was put to the vote and lost (Ayes 9, Noes 18). A further proposition that the Council should consist of forty-two members instead of forty, so as to increase the number of Associate Members from four to six, was put to the vote and carried (Ayes 16, Noes 6). Whereupon it was

RESOLVED, That in line 1 of By-law 27, the word "forty" shall be altered to "forty-two"; further, that in clause (a), line 2, the word "four" shall be altered to "six."

On a proposal that the debate should be adjourned to Monday, the 7th June, Mr. George Hubbard, F.S.A. [F.], having stated that he had already given notice of his intention to bring forward at the Business Meeting on that evening some questions on another matter which he anticipated would involve considerable discussion, the Chairman said that Mr. Hubbard's questions and the further consideration of the By-laws might both be placed on the Notice-paper for the 7th June; if the debate on the By-laws were not concluded at that Meeting, a further adjournment could be had to the 14th June.

The proceedings closed at 10.10.

BUSINESS GENERAL MEETING, 7TH JUNE.

At the Fifteenth General Meeting (Business) of the Session 1908-09, held Monday, 7th June, 1909, at 8 p.m.—Present: Mr. Ernest George, *President*, in the Chair; 88 Fellows (including 19 members of the Council) and 85 Associates (including 2 members of the Council)—the Minutes of the Meeting held Monday, 17th May [p. 496], were taken as read and signed as correct.

The decease was announced of Charles Morrison, *Hon. Fellow*, elected 1835.

The decease was also announced of Henry Dare Bryan, of Bristol, *Fellow*, and Thomas Mellard Reade, of Liverpool, *Fellow*. On the motion of Mr. John Slater [F.], seconded by Mr. Alfred W. S. Cross [F.], the regrets of the Institute at the loss it had sustained by the deaths of the above-named Fellows were ordered to be entered on the Minutes of the Meeting, and it was resolved that an expres-

sion of sympathy and condolence be sent on behalf of the Institute to their respective families.

The Secretary having formally announced the receipt of a number of books presented to the Library, a cordial vote of thanks was passed to the donors.

The following members attending for the first time since their election were formally admitted by the President—viz. Tom Norman Dinwiddy [F.], Edgar Hugh Woodcock [A.], Henry George Warren [A.], Allan Graham [A.], Robert Newton Vanes [A.].

The Secretary announced that William Brame Goodwin, of the class of Associates, had ceased to be a member of the Institute by resolution of the Council under By-law 20.

The Chairman having called upon the Secretary to read the Reports of the Scrutineers appointed to count the votes recorded for the election of the Officers, Council, and Standing Committees for the ensuing year of office, Mr. Maurice B. Adams asked on a point of order if Counsel's opinion had been officially taken with regard to the bearing on the elections of the circular letter, signed by the President, Vice-Presidents, and Hon. Secretary, issued to members in the envelope containing the balloting papers—whether Counsel's opinion had been taken, not only with regard to the validity of the elections as a whole, but also with regard to the specific names which appeared on the paper in particular.

The President having stated that he had no reason to suppose that the elections were not entirely in order, the Scrutineers' Reports were read as follows:—

Scrutineers' Reports.

976 voting-papers were received—432 from Fellows, 538 from Associates, and 6 from Honorary Associates.

The following are unopposed:—

PRESIDENT.—Ernest George.

HONORARY SECRETARY.—Henry T. Hate.

REPRESENTATIVE OF THE ARCHITECTURAL ASSOCIATION.—Henry Tanner, jun.

AUDITORS.—John Hudson [F.]; C. E. Hutchinson [A.].

VICE-PRESIDENTS.—*Elected*: Gibson, 732 votes; Blomfield, 636; Cross, 585; Dawber, 528.

Not elected: Simpson, 515 votes; Pick, 394.

(Signed) E. B. I'Anson, *Chairman*, Horace J. Helsdon,
R. Mauleverer Roe, Henry J. Wadling,
S. Keynes Purchase, William H. Burt,
Scrutineers.

MEMBERS OF COUNCIL.—*Elected*: Lanchester, 652 votes; Ricardo, 602; Graham, 558; Mallows, 516; Hubbard, 513; Newton, 505; Stokes, 504; Waterhouse, 464; Hall, 456; Slater, 447; Forsyth, 446; Macartney, 441; Gotch, 420; Clarke, 413; Wimperis, 406; Burnet, 404; Lutyens, 397; Prentice, 384.

Not elected: Ogden, 368; Solomon, 359; Flockhart, 357; Brewill, 352; Pite, 351; Quennell, 348; Farrow, 346; Cave, 336; Robson, 331; Jemmett, 310; Mackenzie, 301; Horsley, 299; Woodward, 297; Macdonald, 287; Wilson, 281; Dunn, 275; Blanc, 264; Tubbs, 255; Cooper, 237; Snell, 206; Downing, 204; Berry, 197; Warren, 195; Perks, 159; Blow, 122; Nield, 81; Doll, 70.

(Signed) S. B. Russell, G. Richards Julian,
E. Goldie, Arnold S. Tayler,
Arthur W. Kenyon, H. S. East,
H. P. Monckton, E. B. I'Anson, *Chairman*,
Scrutineers.

ASSOCIATE MEMBERS OF COUNCIL.—*Elected*: Wilson, 495 votes; Munby, 429; Wills, 392; Reilly, 375.

Not elected: Greenslade, 371 votes; Green, 366; Gammell, 360; Hamp, 232; Warwick, 206; Smith, 204.

(Signed) W. H. Woodroffe, Herbert Wigglesworth,
Harold Griffiths, S. Keynes Purchase,
Guy Church, E. B. I'Anson, *Chairman*,
Scrutineers.

REPRESENTATIVES OF ALLIED SOCIETIES.—*Elected*: Worthington, 744 votes; Dixon, 699; Batchelor, 693; Eccles, 666; Green, 626; Robinson, 626; Watson, 585; Brown, 577; Bell, 543.

Not elected: Hale, 506 votes; Heazell, 439; Teather, 315; Clyne, 296.

(Signed) Henry J. Wadling, R. Mauleverer Roe,
Horace J. Helsdan, S. Keynes Purchase,
William H. Burt, E. B. F'Anson, *Chairman*,
Scrutineers.

ART STANDING COMMITTEE.—*Fellows*.—*Elected*: Dawber, 653 votes; Lutyens, 639; Hare, 613; Rickards, 589; Gibson, 577; Lethaby, 565; Simpson, 555; Brierley, 529; Waterhouse, 519; Flockhart, 515.

Not elected: Lorimer, 504 votes; Cave, 466; Forsyth, 455; Balfour, 442; Watson, 217; Reay, 158.

Associates.—*Elected*: Bidlake, 667 votes; Greenslade, 586; Lucas, 490; Tapper, 417; Bolton, 405; Warwick, 376.

Not elected: Anderson, 361 votes; Wood, 343; Davison, 328; Hamp, 320; Ayrton, 263.

(Signed) Hy. V. Ashley, R. H. Mew,
R. H. Kerr, J. W. Stanley Burmester,
C. E. Hutchinson, E. B. F'Anson, *Chairman*,
Scrutineers.

LITERATURE STANDING COMMITTEE.—*Fellows*.—*Elected*: R. P. Spiers, 700 votes; H. R. Ricardo, 693; Paul Waterhouse, 672; J. A. Gotch, 661; F. M. Simpson, 648; G. C. Hubbard, 594; A. W. S. Cross, 586; H. H. Statham, 578; R. E. Smith, 556; C. H. Townsend, 545.

Not elected: G. H. F. Prynne, 536 votes; F. T. Baggallay, 513; J. Bilson, 488.

Associates.—*Elected*: W. H. Ward, 719 votes; P. L. Waterhouse, 702; W. I. Triggs, 680; W. C. Green, 677; A. J. Stratton, 611; H. Pasmore, 523.

Not elected: F. Chatterton, 424 votes; C. E. Sayer, 346.

(Signed) Herbert Shepherd, Edwin H. Agutter,
A. Roland Conder, E. B. F'Anson, *Chairman*,
C. Collas Robin, *Scrutineers*.

PRACTICE STANDING COMMITTEE.—*Fellows*.—*Elected*: Hubbard, 600 votes; Clarke, 590; Cross, 555; Woodward, 524; Snell, 491; H. Tanner, jun., 490; Berry, 488; Perks, 449; Watson, 441; White, 437.

Not elected: Murray, 402 votes; Mathews, 384; Wilson, 366; Flint, 299; Satchell, 292; Moore, 278; Waymouth, 267; Monckton, 219.

Associates.—*Elected*: Porter, 516 votes; Tanner, A. W., 444; Hewitt, 408; Pearson, 388; Greenop, 387; Gunn, 378.

Not elected: Gammell, 376 votes; Langston, 347; Pryce, 345; Ayrton, 317; Dickie, 284; Hack, 221.

(Signed) F. R. Gould Wills, Edward V. New,
H. A. Woodington, G. Church,
Lawton R. Ford, E. B. F'Anson, *Chairman*,
Scrutineers.

SCIENCE STANDING COMMITTEE.—*Fellows*.—*Elected*: Clarke, 706 votes; Searles-Wood, 694; Dunn, 672; Garbutt, 639; Adams, 632; Dicksee, 620; Peach, 620; Hooper, 593; Lewis Solomon, 577; Perks, 574.

Not elected: Moore, 565 votes; Crompton, 525.

Associates.—*Elected*: Munby, 599 votes; D. L. Solomon, 563; Burrows, 529; Wonnacott, 483; Hewitt, 428; Young, 418.

Not elected: Markham, 401 votes; Angell, 370; Bennett, 324; Jacques, 248.

(Signed) Robt. C. Murray, Arthur F. Usher,
Frank E. Smee, E. B. F'Anson, *Chairman*,
Scrutineers.

The President having declared the Officers, Council, and Standing Committees duly elected in accordance with the foregoing Reports, a vote of thanks to the Scrutineers for their labours in connection with the elections was passed by acclamation.

The following candidates were elected to membership by show of hands under By-law 9, viz.:—

AS FELLOWS (6).

ARTHUR THOMAS BOLTON [A. 1888, *Soane Medallist* 1893, *Institute Medallist (Essays)* 1895].

FREDERICK DARE CLAPHAM [A. 1901].

HENRY ARTHUR CROUCH [A. 1893, *Title Prizeman* 1896].

JOHN STANLEY HEATH [J. 1900].

EDWARD SKINNER [A. 1893], Colombo, Ceylon.

PERCY LESLIE WATERHOUSE, M.A. Cantab. [A. 1893].

AS ASSOCIATES (4).

DONALD MACPHERSON GORDON [*Colonial Examination* 1908; Montreal, Canada.

JAMES CHARLES MORELL [*Colonial Examination* 1908], Melbourne, Victoria.

HAROLD BECKWITH RICHARDS [*Probationer* 1903, *Student* 1904, *Qualified* 1908], Detroit, Mich., U.S.A.

WILLIAM ARTHUR RIGG [*Probationer* 1903, *Student* 1906, *Qualified* 1908].

The following resolution was brought forward in accordance with notice by Mr. George Hubbard, F.S.A. [F.], viz.: "That in the opinion of this Meeting the circular letter enclosed in the envelope accompanying the Voting Papers for Election of Candidates to the Council and Standing Committees does not correctly represent the policy of the members of the Institute, as embodied in an adopted report at a General Meeting held at the Institute on 4th March 1907."

The resolution, having been seconded by Mr. Wm. Woodward [F.] and discussed, was voted upon by show of hands and defeated—Ayes 47, Noes 78.

A further resolution was moved by Mr. George Hubbard, viz.: "That this Meeting desires that in future no circular letter be posted in the envelope containing the balloting-papers, which has not first received the approval of the Council."

The resolution having been seconded by Mr. H. Hardwicke Langston [A.] and discussed, an amendment moved by Professor Reginald Blomfield, A.R.A. [F.], and seconded by Mr. Maurice B. Adams [F.], that a By-law be drafted dealing with the powers of the officers of the Institute with regard to issuing circulars, was voted upon and carried—Ayes 69, Noes 16.

The amendment being then put as the substantive motion, the Meeting

RESOLVED, by 62 votes to 26, That a By-law be drafted dealing with the powers of the officers of the Institute with regard to issuing circulars.

The further business on the Agenda—viz. a series of questions to be asked by Mr. A. W. S. Cross [F.] with reference to the circular letter referred to in Mr. Hubbard's first resolution—was not proceeded with, Mr. Cross having withdrawn the questions.

The Business Meeting being concluded, the President vacated the Chair in favour of Mr. Edwin T. Hall, *Vice-President*, who announced that the Special General Meeting for the consideration of the Draft By-laws, adjourned from the 24th May and arranged to take place that evening, would owing to the lateness of the hour, be further adjourned to Monday, 14th June, at 8 p.m.

The proceedings then closed, and the Meeting separated at 10 p.m.

